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DRAMATICS

The Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

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Scene from Moliere's *The Miser* as produced at the York Community High School (Thespian Troupe 94), Elmhurst, Ill. Directed by Doris E. White.

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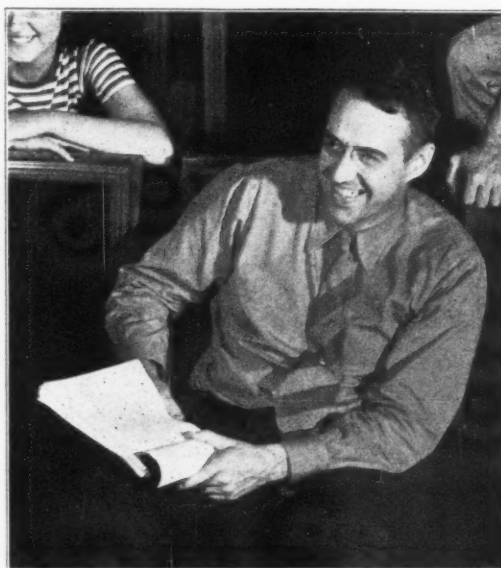
BY LOUISE C. HORTON

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out in her mother's loveliest negligee, powdered dead white, and apparently close to death! George is scared—until Marcia suggests that Jane has mumps, and George beats it. Then Elroy puts the shot into the prize peony bed, and what started as a mild worry about who dates whom to the Senior Dance becomes a war of Dads and Peonies, Shot-Puts, Mumps, Movies, and uproarious laughter. 3-Act Comedy; 6 m, 10 w, 1 int. Royalty, \$25.00. 75c a copy.

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back and coming for his first date. Mother coaches Diana, as usual—until she sounds like a bureau of statistics, and Tom suddenly develops a previous engagement. Diana could curl up and die, and the whole household is in an uproar. Diana feels it's now or never. Nobody else's advice has worked. She tries her own ideas—and they work! 3-Act Comedy; 4 m, 8 w, 1 int. Royalty, \$25.00. 75c a copy.

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Scene from *The Three Sisters*, a production of the Moscow Art Theatre given under the direction Constantin Stanislavski. This photograph is taken from a Russian book published about 1918.

Organization of the Soviet Theatre

By **THELMA SCHNEE**

Theatre Committee, National Council of American-Soviet Friendship, New York City

THE theatre in Russia bears little resemblance to any other contemporary theatre. It is organized on the basis of individual repertory theatres—some 3,000 of them, all over the Union. Moscow, the center of Russia, has eleven main repertory companies as well as many lesser ones.

The theatrical season in Russia is a season of eleven months. Like all workers and employees in the country, theatre workers have a month's vacation, with pay. The actors, and other theatrical employees, are paid in accordance with their function. An actor, for example, receives a salary from 900 to 2500 rubles a month. Leading actors receive salaries ranging from 2000 to 5000 rubles a month.

Usually in the Soviet Union, actors and playwrights, directors and scene designers, join one permanent theatre troupe, and often link their entire career with the company which they join. Alexander Tairov and Alicia Koonen are synonymous with the Kamerny Theatre in Moscow. Knipper, Chekhova, with the Moscow Art Theatre, and so on. It is possible for an actor to change from one theatre to another, from one province to another—usually the transfer is to a higher group (from a provincial to an academy theatre). As an example, Yermeyeva, who is a recent graduate of a theatrical studio in Voronezh, as the

result of a brilliant performance of Viola in Shakespeare's *Twelfth Night* at the city of Tambov, was invited to join the Kamerny Theatre's troupe.

Plan of the Repertory Theatres

The plan of a repertory theatre is under the jurisdiction of the Art Director—the head of each theatre. He selects the new plays to be produced, assigns roles to actors of the company, appoints directors for each new production. The basis of his decision is the result of his intimate knowledge of the theatre's style, and also the troupe's capabilities and composition. The Art Director in some instances is the founder of his particular theatre—or has been associated with his theatre for a long period of time. After his plan is formulated, he discusses it with the Art Collegium, which is made up of the stage director, some of the leading actors, designers and playwrights belonging to the company. The Art Collegium represents the opinions of the theatre as a whole.

Miss Schnee's article is based upon information cabled to the Theatre Committee by the Theatre Section of Voks, the U.S.S.R. Society for Cultural Relations with Foreign Countries of which Moskvina, director of the Moscow Theatre, is chairman. Miss Schnee's article was originally published in *Notes on the Soviet Theatre*, February, 1946, and is here reprinted by permission.—Editor.

The final plan of the theatre is decided by the theatre's management. It determines the theatre's production, is responsible for the ideological and artistic quality of its work, plans further educational work for its schools, as well as the public at large, and prepares budgets for new productions to be within the limits of expenditures which have been established by plan. These plans are submitted usually to the Committee on Arts for confirmation—sometimes a year in advance, if their plans require more than the budgeted finances. In many cases, the Committee on Arts will grant a larger sum, if the plans submitted are important and worthy of the extra money.

Position of the Dramatist

The dramatists in Soviet Russia in some instances are affiliated with a regular theatre; sometimes not. At any rate, the literary section of each theatre selects plays for the theatre's repertory. It may select classical plays, Russian plays, or foreign plays; and it maintains direct contact with the playwrights through the dramatist's section of the Union of Soviet Writers.

If a dramatist is associated with a particular theatre, he acts in an advisory capacity in the production of his plays; attends rehearsals; and helps actors in the interpretations of their roles. For example: Konstantin Simonov is affiliated with the Komsomol Theatre in Moscow, and Alexander Kron with the Moscow Art Theatre.

The dramatist receives from 16,000 to 20,000 rubles for the production of one of his plays. In addition to the initial payment, for every performance after the premiere he receives one and one-half per cent of the total box-office receipts. He has the right to give his play to any

theatre in the provinces, no matter which theatre it was first presented in. For successful plays, playwrights can and do receive several hundred thousand rubles annually. The reason for this: a successful play runs for an unlimited number of performances in as many theatres as the demand includes. It is common for a play to give a hundred successive performances. Certain plays are in repertory for several years and achieve an astonishing number of productions. The Bolshoi Theatre (Moscow) has performed *Eugene Onegin* 1000 times; the Moscow Art Theatre has presented Tolstoy's *Tsar Fedor* 1000 times. The Kamerny Theatre boasts 800 performances for *The Cherry Orchard* and 700 performances for Scribe's *Adrienne Le Couteur*.

Many of these theatres have a theatre school in conjunction with their other activities. There are ten theatre Institutes in the Soviet Union and seventy-two theatre studios and schools where secondary theatrical education is available. The average number of students in each theatre institute is 475; in a theatrical studio or school, it is 120.

Graded Courses of Instruction

Upon graduation from a studio, or school, a student is eligible for admission to an institute. Admittance is based on competitive examinations in special and general academic subjects. The Institute has three departments of study: acting, stage directing, and dramatic criticism.

The acting course is four years: stage directing and dramatic criticism are five-year courses.

The Lunacharsky State Institute of Theatrical Art in Moscow has national studios, where personnel is trained for national theatres. During its existence, ten national theatre studios have been graduated and have founded theatres in their own national Republics. (For example: the Kirghiz Studio Theatre in Frunze; the Komi Theatre in Syktyvkar). At the present time, there are three new theatre groups—from Chuyash, Mordovia and Tartar—studying at the Institute. Instruction for these national studios is

given in the Russian language; but students stage performances and practice scenes in their native tongue. Besides special and general academic courses, students of national studios study Russian as well as their native tongues. The course is five years.

The secondary schools also base their admittance on competitive examinations. Students in these schools are trained to be professional dramatic actors; in addition the schools provide a secondary general education. The course of study is three years in a studio, four years in a school. All students admitted are provided with scholarships, equal to from 140 to 210 rubles a month. Students in excellent standing receive 25 per cent more.

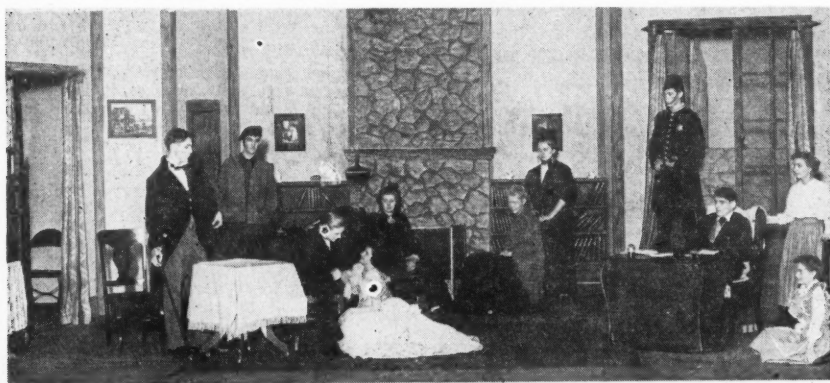
Scholarships Awarded

Moreover, the Lunacharsky State Institute in Moscow awards 50 Stalin scholarships (500 rubles a month) and 22 other scholarships, in honor of People's Artists (i.e.—Stanislavsky, Kathalov, Knipper, Chekhova)—of 400 rubles a month. These are awarded to students who make outstanding progress in their studies.

Students are provided with dormitory quarters in all theatre schools.

Graduates of theatre schools acquire secondary theatrical education and join troupes of theatres in given cities. The best students are invited to join Moscow troupes and troupes in other big cities. The Committee on Arts supervises these appointments, and as far as possible the Personnel Department of this Committee assigns them to different theatres, in accordance with the desires of the individual students.

Graduates of Theatre Institutes receive a rating of first grade actors. Some of them are used to organize independent theatres in various cities in the Soviet Union. In 1943, the Lunacharsky State Institute organized the Stalingrad Drama Theatre, composed of graduates of the class of '43; and '44 graduates formed the troupe of the newly organized Chekhov Drama Theatre in Taganrog.



An outstanding play of the past year at the Keokuk, Iowa, High School (Thespian Troupe 192.) was *The Little Minister*, staged under the direction of Rita L. West.



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Cast and setting for the production of *Lost Horizon* at the Gardner High School, Albion, Mich. Directed by Leitha V. Perkins.

Directing the One-Act Comedy and Farce

The Fifth in a Series of Articles on the One-Act Play

By TALBOT PEARSON

Department of Drama, Carnegie Institute of Technology, Pittsburgh, Pa.

THESE types of play are the most difficult of all, but the audience will not believe this; it all looks so easy to them, and they wonder why you don't do more "funny" plays. So do your student actors, who would fight shy of the comparatively easy *Romeo and Juliet*, but plunge cheerfully ahead with *Private Lives* or *Boy Meets Girl*.

Not many good comedies or farces are available in the one-act form. Authors who can create good comedy scenes and characters are not much in evidence. Perhaps they are all in Hollywood, where their talents are highly esteemed.

There is a distinction between comedy and farce which should be emphasized at the beginning. Comedy has been described as an intellectual exercise, with tragedy providing an emotional one. This is not an adequate definition. Comedy admittedly deals with the lighter problems of life, the more comic because at the moment of the play they appear mountainous to the characters. A great deal of our amusement derives from our ability to sit back and feel superior. A lot of fuss is being made there on the stage over nothing, or what we from our Olympian viewpoint decide is too foolish to bother about. That sort of thing could never happen to us. We are relaxed, and we laugh.

Pure farce is ludicrous, because it starts with a completely impossible premise and from that proceeds quite logically. In comedy the premise is logical but the subsequent happenings are not always so. In farce we are extravagantly amused because the players are doing exactly what

we would do if that impossible thing should ever happen to us. In comedy we laugh because the motivating incident might happen, but *we* would never behave so foolishly in dealing with it. In that attitude lies our feeling of superiority.

Two plays may be mentioned, because they conform to this definition of farce. James Montgomery's *Nothing But The Truth* starts out with the incredible idea that a man would gamble a colossal sum of money on his ability to tell the complete and absolute truth for twenty-four hours. He wins, but only after three acts of perfectly feasible and logical happenings, all side-splitting because of the absurd premise, the wager which started the events.

In one-act form the closest parallel to this is A. A. Milne's *Wurzel-Flummery*, which although following something of the same pattern, is more than gently satirical. You will probably have read it. To-day's audience might find it over-talky, but with some condensation the really brilliant idea would still come through. Absurdity of the premise is essential to pure farce.

A play described as a farce-comedy we should expect to have something of the essentials of both these mediums. Unfortunately, the authors of this crossbred type usually so label their work because of inability to make up their minds. And if the author can't, let the director beware! It is therefore preferable to choose either a comedy or a farce and play them strictly according to the separate and different rules.

In both comedy and farce the object is to make the audience laugh and enjoy themselves. Laughs are the golden coin-

age of the theatre, hard to acquire and precious to hold. There are three principal causes for this amusement; situation, characterization, and dialogue (or business). They are important in that order, with farce the most rewarding in the humor of situation, and comedy relying more upon characterization. Both will rely upon dialogue and business, comedy with an appearance of ease and naturalness, farce with exaggeration and emphasis.

FOLLOWING our experiment with *The Valiant* I suggest we choose a little comedy by Florence Ryerson called *The Third Angle*. It only calls for three players, who form the three points of the domestic triangle. Jerrold Paige, the artist, is a congenial philanderer who has his bluff called simultaneously by both his wife and his latest *inamorata*. It is a genuinely comic situation which meets our requirements as to form. The incident is one which might happen—to any of our friends, of course, but never to us. A proper understanding of this by the director will capture the audience from the opening scene.

In this play the rhythm is brisk, almost jaunty. The lines should come crisply off the tongue, and the movement of the two uneasy characters should be anything but restful. The wife, Anne, is obviously mistress of the situation, quite at ease, and she will maintain a placid demeanor throughout. She will occupy the upstage or commanding positions whenever possible, as the point of the play is her enjoyment of the situation, with the others always at a disadvantage. Also, she has practically all the consciously humorous lines. She is enjoying herself.

We have to distinguish between the lines which the characters themselves know are funny, and those which amuse us because they are often uttered in comic despair or entreaty. In *The Third Angle* this distinction is quite clear; the wife is teasing, sharing her command of the situation with the audience, and the other two squirm under her relentless goading.

The old stage rule about delivery of humorous lines straight out front (preferably with a "deadpan" face) still holds good, provided the position does not take on the appearance of a trick too often repeated. Certainly an actor ought not to move away after a consciously humorous line. It should be possible to hold still long enough for the laugh to "go over the hill" without appearing to strike a pose. An attitude or a pose is villainous procedure, no matter who does it.

In rehearsal you will most likely have formed some idea as to where laughs may be expected, and no doubt your players will have guffawed the first few times they heard the lines. After that they will have become blasé and perhaps only had their confidence in the play's humorous possibilities restored when a few friends enjoyed the dress rehearsal. Then, suddenly, they are in danger of expecting too much from the opening performance.

I often think it a mistake in direction to develop the humor, either of line or situation, too early in the rehearsal timetable. Students tend to fall into two classes: those who shoot the works in the first few readings and never recapture, and those who will not learn their lines until the last moment, which means that no characterization has been developed and anything that happens to them on the opening night comes as a complete shock and surprise. It is the director's task to fine the happy mean, and by insisting that acting (and directing) does not begin until the role is completely memorized (accompanying this warning by threats of violence if need be, for non-compliance) and then by adding little pieces of business or shadings to the reading of the lines so that nothing becomes routine or monotonous. So long as these little additions are recognized by the player as enrichments and not as alterations which destroy the original conception the director can evoke great respect by such evidence of inventiveness.

That is easy to say and not difficult to believe, but it is the hardest part of your task in directing comedy and farce. In

drama the well-written role will almost grow of itself; don't hurry the blooming by uprooting it at every rehearsal. But in comedy there is always that little bit more attention you can give to the uttering of the comic line or the timing of a piece of funny business. Experiment a little. Have the player make a shorter or longer pause before the telling phrase; have him take it a little higher or lower in pitch, but always keep him assured that all this finicking is to ensure that he is rewarded by the biggest possible laugh for his efforts.

The art of comedy is a very complicated one. Not all your players will be equally gifted or skilled and it is to be hoped you have been able to choose your cast slowly and carefully. Perhaps not a single one of the players who lived out the tragic events of *The Valiant* may be capable of handling any one of the trivial people in *The Third Angle*.

No one has yet discovered the ideal method of holding tryouts, and if anyone tells you he has, you have my permission to make the appropriate rude noise. Mere reading of the lines is not enough. Some directors tell me they never allow the candidates to read the script, but instead have them read from some prepared piece of dialogue related to the characterization they want. Others, with a superdivine confidence in their powers of judgment and penetration, insist they can tell who is "right" from merely seeing the player and hearing a few words.

I think your prospective players should be allowed to hear the whole play. Read it aloud to them yourself for a start. Take the story apart and explain it, then invite them to read a role of their own choice. Naturally the girls will all select the youngest or the most glamorous part and the boys will usually pick on the successful businessman or the gun-toting hero. Never mind. You can listen for their rhythms and decide how much conviction they can exhibit. Be careful of the slick humorist who detects the funny lines at the start and proceeds to wow the rest of the class. When he doesn't get the comic role, remind him that most comedians are gloomy fellows off the stage, and that the life-of-the-party is rarely successful except perhaps as a nightclub master of ceremonies.

After hearing voices, you will want to know how faces, hands, and bodies react to emotion and situation. For this a few simple pantomime exercises will help.

From these you will be able to detect the latent feel for comedy, even if no suggestion of humor is indicated in the assignment. The real natural comedians will be able to achieve that little extra twist or quirk that marks the gifted player of comedy. And, above all, watch their hands.

The motion picture has made "mugging" ludicrous. We put a premium on composure and restraint, so the hands are practically the only part of our bodies which are still able to express the primitive and the elemental. And in comedy, it takes more than civilized composure to point a line and obtain the right reaction.

Perhaps you will try a comedy first. Good one-act farces are few in number. There is the old French *Master Pierre Patelin* which is a boisterous knockabout, in which almost anything goes. Anton Chekhov's *The Boor* and *The Marriage Proposal* are both good exercises in exaggeration. Modern ones include George Kaufman's *The Still Alarm*, a riotously funny idea but requiring five men; *Rehearsal*, by Christopher Morley (a play to end all Irish folkplays) and A. A. Milne's *The Man in the Bowler Hat*. These all need very wholehearted playing to be effective. Let your players try comedy first to achieve naturalness, before you lead them to the intricacies of farce.

Try the little Ryerson comedy. Find two girls who can show the contrast between Anne and Clara, and a boy who can look charming enough to make the thing plausible. Anne must learn to *lift* her lines, to indicate her inner malicious pleasure at the contortions of her much-in-need-of-a-lesson husband. Clara must be able to suggest excessive sentimentality; she has seen too many movies or swooned too often over Sinatra. And she has no sense of humor; the girl who plays her will need one. Anne has plenty, and if she can say those quite devastating lines with a straight face, but at the same time convey to the audience that she knows exactly what she is doing, you will have established the point of the play and be well on the way to a howling success.



Scene from the comedy, *Best Foot Forward*, a production of the University High School (Troupe 414), Bloomington, Indiana. Gayle C. Wilsoh, director.

Mme. Helena Modjeska

She "spread the mantle of loving womanhood"

The Fifth in a Series of Seven Articles on Great Actors and Actresses

By PAUL MYERS

Theatre Collection, Public Library, New York City

ANOTHER of the European-born actresses who contributed tremendously to the American theatre was Madame Helena Modjeska. Born Helena Benda in Cracow, Poland, on October 12th, 1844, she began her theatrical career at the age of 17. In 1861, she made her debut at a theatre in the small town of Bochnia, about fifty miles from her native city, in the southwestern corner of Poland. A year before, she had married M. S. Modjeska, and thus acquired the name she was to make famous throughout the world.

Modjeska's was not a long, arduous climb to fame, but a very rapid one. After her debut, she toured for a time with her brothers through the theatres of the smaller communities of Poland. By 1863, she was performing at a theatre of her own in Czernowitz—now in Rumania. Two years later, she was the leading actress at the theatre in Cracow. It was here, Mme. Modjeska later admitted, that she received her first real conception of acting. The manager of the Cracow theatre, named Jasinski, instructed Modjeska in the ways of refining and strengthening her technique. About this time, also, on a trip to Paris, the young actress had the good fortune to see performances in which Brabant and Got were playing. She was greatly impressed by "their quiet dignity and unforced intensity," and endeavored to incorporate those qualities into her acting. Later critics testified wholeheartedly to her success. These terms have been used more than any other in describing Modjeska's acting.

In 1867, only six years after her debut, Modjeska was a star. Her's was truly a rapid rise; but unlike most actresses who enjoy such meteoric starts, Modjeska had the artistry to remain at the top and develop her abilities. Warsaw was, naturally, the objective to which she was aiming. Being the capital, it was there that most of the great Polish artists congregated and where most artistic activity was carried on. In 1868, Modjeska made a triumphal entry into the Warsaw theatrical sphere, and was engaged for life at the Imperial Theatre in that city in 1869.

Mr. Modjeska had died only a few years after their marriage. In 1868, Helena Benda Modjeska remarried. Her second husband was Count Charles Bozenta Chlapowski. As we all know, however, she continued to use the name of her first husband throughout her career. It was by this name that she first won fame and had advanced to the place of pre-eminence she then held.

IT is difficult for us to form a clear picture of Poland at this time. It had always been one of those countries of central Europe over which there was continual warfare and changes of government. At one time the kings of Poland had controlled large areas of the European continent, but at this time the country was largely under the domination of the Czars of Russia. There was little freedom of thought in Poland, and large numbers of the minority groups were being forced out of their native land. Being an artist, Modjeska felt most keenly the evils of oppression, and she ardently felt the need of freedom of speech and action. Most actresses—even great ones—are dependent upon the dramatists for the words they speak. Very few of them have been able to successfully write their own plays. This does not mean, however, that they are not conscious of the power of the words or any less eager to utter sentiments of which they approve.

Ill at ease and rankling at the tyranny and oppression, Modjeska and her husband decided to emigrate to the New World. The Pacific Coast of the United States had been opened only quite recently, and reports went back to Europe of the paradise to be found there. In addition to vast stores of gold, the vegetation was lush and an abundant life could be lived there—according to these reports. In 1876, therefore, Count Chlapowski and his wife and their friend Henry Sienkiewicz (author of *Quo Vadis* and Nobel Prize winner in 1905), arrived in California. It was their intention to start a colony similar to the famous Brook Farm as a refuge in the New World for Polish exiles. Unfortunately, the trio found conditions rather different than they had anticipated. The problems of such communities are grave and numerous, and the failure of the crops the following summer and fall was only the final in a series of mishaps. Sienkiewicz returned to Europe, but Modjeska and her husband decided to remain on in the United States.

The bad fortune of the experiment, however, resulted in Modjeska's return to the stage. In February, 1877, she went to San Francisco, placed herself under the tutelage of an English teacher and in six months was able to speak our language with fluency. Having mastered the tongue, her next job was to get a position at one of the theatres. John McCulloch, the leading actor-manager of the Pacific Coast, was the individual a stage aspirant would most likely seek out. Mme. Modjeska was no exception—but,



Mme. Helena Modjeska

unlike the majority, her search was successful. At first, however, McCulloch was not interested and could see little hope in the actress. Sometime during August, 1877, Modjeska made her debut in the United States in John McCulloch's company in San Francisco. On the following December 22nd, at the Fifth Avenue Theatre, a New York debut was made.

FROM that point through the remainder of her career, which was to extend over almost thirty years, Modjeska scored one triumph after another. Her repertory was to include an almost unbelievable range of roles, and her supporting companies to include some of the finest acting talent in the English speaking theatre. One must certainly realize that, at this time, the American and English theatres were deriving great strength from the theatres of continental Europe. Not only were the outstanding artists playing—some for the first time in long careers—outside of their native lands, but the European dramatists were becoming known to us either in their native tongues or through translation. Before very many years, several of the European stage technicians and directors were to bring to us their novel—though at times too novel for the play's good—stagings of the classics of the theatre. Whatever the merits or demerits of a single production, the effect on the theatre as a whole was stimulating and entirely beneficial.

A large part of the repertoire of Mme. Modjeska was made up of Shakespearean roles. It included Juliet, Rosalind in *As You Like It*, Beatrice in *Much Ado About Nothing*, the Queen in *King John*, Lady Macbeth, Queen Katherine in *Henry VIII*, and Viola in *Twelfth Night*.

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It is of her Lady Macbeth, the murderous wife of the ambitious thane of Scotland, that a contemporary critic used the phrase which I have added as a sub-title—that she “spread the mantle of loving womanhood.” It is not a characteristic which is commonly associated with this Shakespearean character, but it would have been most interesting to see the portrayal of Helena Modjeska.

Professor George Odell, the famous historian of the New York stage, wrote of her first appearance as Viola in 1886, “The finest I ever saw in pensive charm, in humor, in grace, in refinement and in retention of womanly delicacy even in the farcical duel scene.” This scene, in which the terrified Viola (disguised as the page Cesario), is forced into a duel with the equally terrified Sir Andrew Aguecheek by the machinations of Sir Toby Belch, is one which most actresses have found most difficult. It requires a type of playing quite different from any of the rest of the role, and the most careful handling to convey the rather dubious humor. The audience is more likely to sympathize and worry over the fate of Viola than relish her embarrassment and fear. Supporting the great actress in many of these performances were Maurice Barrymore, Norman Forbes, W. F. Owen, and Frank Clements.

Modjeska's repertoire, however, was not confined solely to Shakespearean roles.

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Scene from the play, *A Murder Has Been Arranged*, as given at the Bloomington, Illinois, High School (Thespian Troupe 131). Directed by Patricia Weldon. Rilda Betts, business manager.

Her Camille was conceded by Professor Odell as “the best, except Sarah Bernhardt's, then on view.” The Dumas heroine was a role that, at that time, almost all actresses were anxious to play. Today, except for rare revivals, the play is never seen. Eva LeGallienne, I believe, is the most recent of the leading actresses to have essayed it. Adrienne Lecouvreur was another of the roles from the French drama which Modjeska enacted.

Modjeska reached her greatest fame during the 1880's and early 1890's. In a journal of December 16th, 1882, there appeared what seems to us today a very snobbish and patronizing note. When one considers the prevalent attitude toward the theatre in 1886, however, one realizes that it was stated with the best intention. “Modjeska is a great social, as well as an artistic, success,” the reporter wrote. “The best houses are open to her; the best people applaud her performances.” I shall not take the space here to re-state the change in the social standing of the actor which I dwelt upon at some length in the piece in this series on Sir Henry Irving.

In 1884, Modjeska introduced the controversial Norwegian dramatists, Ibsen, to American audiences, when she played his *A Doll's House* under the title *Thora*. Her tours covered the entire country, and brought the classics of the theatre to people in the remotest parts of the United States. In February, 1898, she returned to New York after an absence of two and one-half years in the title role of Schiller's *Mary Stuart*. The role of the ill-fated Stuart Queen is one that has attracted both dramatists and actresses for many years. The most recent treatment was that of Maxwell Anderson, which is familiar to many of us through the performance of Helen Hayes. In Modjeska's day, Mme. Janauschek was the most famous portrayer of Schiller's tragic lady. One of the New York drama critics wrote of Modjeska's performance: “Janauschek's characterization had greatest dramatic intensity, but it is safe to say that no living actress can suggest more touchingly the womanly qualities of the character.”

In May, 1902, Helena Modjeska made her last regular appearance on the stage at Orange, New Jersey—according to

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the announcements. Like so many “farewell appearances,” however, this was only one of a long series. It was followed by a “farewell tour,” and many special performances. On May 2, 1905, a public testimonial performance was given in her honor at New York's Metropolitan Opera House. Most of the leaders of the theatre and the artistic life of the city took part, and all who could gain admission crowded the auditorium. After the disastrous California earthquake, Modjeska appeared again in a benefit performance in San Francisco, doing the famous sleep-walking scene of Lady Macbeth's.

More and more, however, she was manag- ing to spend leisure time at her home in Southern California. She was not aged, but her strenuous life was beginning to tell upon her, and her heart was weakening. Early in 1909, her condition became serious, and she died on April 8th of that year after an illness of two months. According to her wishes (and by this time the wishes of her countrymen) her body was taken back to Poland for burial. Though most of her life had been spent in self-imposed exile, Modjeska never ceased thinking of Poland as her home.

We, in the United States, were fortunate that she chose to spend most of her artistic life among us, for she brought to our theatre an artistry and a talent that was unique and irreplaceable. It did, in truth, surpass the boundaries of nation to become part of the great universality of true art.

Front Elevations and Detail Drawings

The Fifth in a Series of Articles on Designing Scenery for the Stage

By A. S. GILLETTE

Technical Director, State University of Iowa Theatre, Iowa City, Iowa

ALTHOUGH it has taken us several months to reach this point in the procedure of designing for the stage, it must be remembered that anyone who is accustomed to this type of work would have no trouble at all in making the thumbnail sketches, the ground plan and the elevations in a matter of a few hours. Speed is achieved in both drawing and drafting only with practice, so the beginner should not feel discouraged if any phase of the work seems to demand more time to accomplish than he had anticipated. Stay with it; it's gratifying to realize suddenly that it is requiring but a fraction of the time to draft a ground plan which formerly extracted a good many agonizing hours of work.

AFTER the ground plan has been drafted the designer may continue with his work by following one of two methods of procedure. He may stop at this point with his drafting in order to make the colored sketch, or he may continue drafting until the elevations, detail and full scale drawings are finished before painting the sketch. If the director is in no particular hurry for the finished design, this last method has several advantages over the first. By completing the elevations and detail drawings first, it permits the designer an opportunity of determining the exact size, shape, and proportion of all the elements used in composing his setting. This in turn means that the finished sketch will be much more accurate than would be possible before this information is obtained. A second advantage lies in the fact that the actual construction of the scenery can begin at an earlier date. A word of caution is necessary on this last point. In your desire to start building as soon as possible in order to meet a tight production schedule be sure that the director has seen and approved both your final thumbnail sketch and the ground plan; otherwise you may find yourself making costly revisions. Most directors are in accord with this method of working, for they are usually more anxious to have the scenery than they are the finished sketch. As a matter of fact, the finished colored sketch presents only two features for approval in addition to those contained in the preliminary designs; one is color and the other is greater accuracy in detail and the arrangement of properties.

In spite of the fact that the ground plan is the key plate in the design of scenery, it can be seen at a glance that

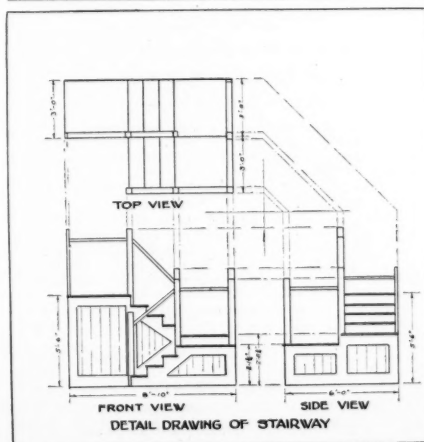
this drawing when taken by itself, cannot suffice in giving a complete description of the setting. This drawing shows the position of the setting in relation to the stage clearly enough, and the dimensions are there for the length of each wall and the location within them of some of the architectural features, but obviously none of the vertical measurements can be shown. For this reason the designer resorts to another set of drawings known as the front elevations. The elevations may be defined as scaled mechanical drawings representing the front view of the setting as it would appear when drawn on a single plane. They should not be confused with the perspective sketches or with the working drawings from which the scenery will be built. The designer's plans, that is the ground plan, elevations, and detail drawings serve but one purpose; that of describing accurately what the finished setting will look like. They were not drafted with the intention of showing a carpenter how to build it, but rather to show the director and others of the production staff what the exact appearance of the setting would be.

Once again, there is nothing complicated in the actual drafting of the elevations. Pin your ground plan on the wall just above your drafting board where you may consult it easily. Mount a clean piece of paper on the board and you are ready to start. The elevations are seldom drawn on a scale less than $\frac{1}{2}$ " equals 1'-0", as the smaller details become increasingly difficult to draw. The ideal is to have both the ground plan and the elevations drawn to the same scale, as it is easier to see the relationship between the two, but this may not be possible particularly when the size of the stage is so large that scales as small

as $\frac{3}{8}$ " or $\frac{1}{4}$ " to the foot are required in its drafting, in order to insure all parts of the stage falling within the limits of the drafting board.

Whatever scale has been selected for drawing the elevations the first measurement to be determined is the height of the flats that form the walls of the setting. This of course may be dependent on several factors; the sight line demands of your theatre, the nature of the design and the height of your stock scenery. Let's assume that 14'-0" seems about right to meet these conditions. Draw two horizontal lines across the width of your paper that scale 14'-0" apart. These will represent the top and the bottom of the flats. Consult the ground plan for our projected set for *Papa Is All* (see previous articles in this series) and study the appearance and the dimensions of the stage right wall (the actor's right as he faces the audience). You will see that it consists of five units, the 4'-9" door flat, the 1'-6" jog, the 5'-0" plain flat against which the cupboard stands, the 1'-0" stove jog and the 5'-0" unit backing the stove. This represents a combined length of 17'-3" when placed in a single plane. Starting in the upper left hand corner of your plate, mark of these distances along one of the horizontal lines and erect perpendicular lines at these points connecting the two. The rectangles thus formed represent in reduced proportions the exact appearance of the five flats comprising this wall. It will be recalled, however, that this setting is characterized by a slanting ceiling which slopes from the 14'-0" height of the down stage side wall flats to the backwall which is 10'-0" high. The slant of the ceiling does not extend over the full depth of the setting but starts at a point 6'-0" down stage of the backwall. This slant can be determined and shown in our drawings of the stage left and right walls. The 1'-0" jog down stage of the stove will not have a slanting upper rail since it is placed at right angles to the slant of the ceiling. This flat will be straight across the top as it is shown in the drawing. Once the overall dimensions of the wall sections have been determined, it is easy enough to mark in the location of the door as it is shown on the ground plan. For the first time we will be able to determine just how high the door is to be to look well with its width and to see how the whole appears in relationship to the wall section in which it is located. This may take some adjustment, just as it did when we were determining the plan of the set. The door may seem too wide for its height, or perhaps it would be better if it was placed to one side or the other of the center to make room for a chair or small table. The details of the cupboard, the stove and its hood, the height of the baseboard and wainscoting are all determined in a similar fashion.

IT will be noticed that as far as the elevations are concerned no effort has been made to break down the wall areas in terms of the number of flats required to build them. We aren't interested in that detail at this time. What does concern us now is the actual appearance of every feature that comprises our setting. It was pointed out in an earlier issue of these articles that there are two problems facing you when designing any interior setting. One is the composition of the wall areas and of the built-in architectural features that are an inherent part of them; the other problem is that arising from the standing units (furniture, stairs, etc.) and their relationship to each other and to the walls that back them. Each wall presents a separate problem in composition and its not only your job to make each of these as satisfactory as possible, but to see that there is a definite sense of unity between



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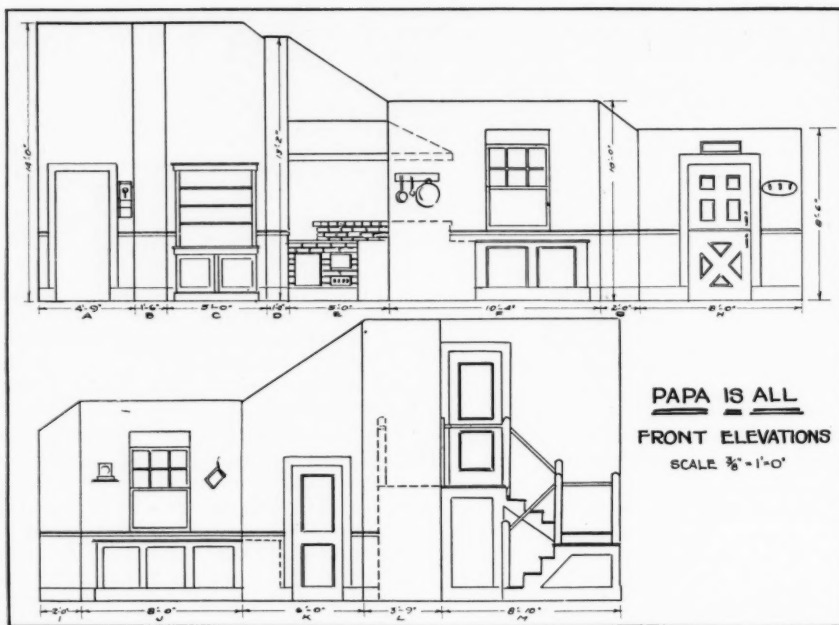
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them. It is only by means of the elevations that these problems in composition can be solved, when we have before us a positive method of checking and establishing accurate dimensions that describe the various features of the set in terms of their size, shape, proportion, and position.

It will be unusual indeed if, while you are drafting the elevations, you do not find some dimension or feature of your ground-plan that you feel would improve your design if it were changed. With any such alteration be sure to correct your ground-plan so that it and the elevation tells the same story. It is a great help to anyone reading your drawings if you have used some system identifying a given unit of the set as it appears both in the plan and in the elevations. Letters of the alphabet or Roman numerals are most generally used for this purpose.

When the details and dimensions of the side wall have been arranged to your satisfaction, you are ready to treat the different planes of the rear wall in the same fashion and so move in a logical manner on around the setting until all wall areas have been drawn. Practical three dimensional units such as the built-in work tables and the stairways are drawn in their position against the walls that back them. After the setting itself has been drafted turn your attention to the backings, the ground rows and cutouts that may be seen through the doors and windows of the set. It is just as important to have specific dimensions and information to describe them as it is for the setting. Mark all of these with



some symbol for ready identification with the ground plan.

In summary, the elevations provide the designer with an opportunity to establish accurate dimensions used in describing the following features:

1. The height and shape of all vertical wall sections.
2. The height and proportion of doors, windows, alcoves and the trim used around them.
3. The dimensions of fireplaces, stairways, platforms.
4. The height and position of such architectural trim as—

a. Baseboards	e. Panelling
b. Dado	f. Plate and picture moulding
c. Wainscoting	g. Cornices.
d. Chair rails	
5. Drapery arrangements and the necessary yardage required.
6. Location and size of all hanging units.
7. Size and scale of wall paper stenciling.
8. Location and size of all standing units.

THE detail drawings are practically an inseparable part of the elevations. You

will have noticed while making the elevations (even on a scale as large as $\frac{1}{2}$ " to one foot) that some of the three dimensional parts of the setting, such as the stove or stairway, were so small that it was difficult to show all parts clearly or accurately and that only one face of the object could be shown. Such three dimensional features of the design are redrawn on a larger scale, usually the $\frac{3}{4}$ ", 1" or $1\frac{1}{2}$ " scale. Both the architect and the scene designer are confronted with the same problem. They must be able to visualize an object and to see it in their mind's eye without actually having the object before them and they must be able to describe that object well enough to another so that he in turn can build it. Both verbal and written descriptions fall far short of the clarity and accuracy of a drawing, consequently any object that is to be built is first carefully described by a series of drawings presenting different views of it. This method of drawing is known as orthographic projection and is defined by French and Svenson as, "—a method of representing the exact shape of an object in two or more views on planes generally at right angles to each other, by dropping perpendiculars from the object to the planes."

Most three-dimensional objects can be described quite adequately by presenting but three views of the object; this is true of the stairway unit shown here. These are the top, front and side views. Occasionally, when an object is asymmetrical, it will be necessary to show both sides of the object. The speed with which these drawings are made and the ease with which they may be read can be helped materially by the correct relationship of views. The top view is placed directly above that of the front and aligned with it while the drawings representing the two sides are placed in the same plane but to the left and right of the front view.

THE BOY WHO DISCOVERED EASTER

A Play in One Act

by ELIZABETH McFADDEN

Adapted from the story by R. M. Alden

Theme: the return of spring as illustrating the Easter story. Characters: 1 man, 2 women, a boy of twelve. Time: about 40 minutes. Scene: a simple home interior of today with a garden at the back or side; it need not be seen. Music: any Easter music desired.

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Say you saw it in *Dramatics Magazine*.

Three Tickets to Killarney*

A Farce in One Act

By JOHN DAVIDSON HALL

CHARACTERS: Fin Malloy, retired; Moll, his wife; Mary, his adopted daughter; A. B. McGraw, a young man of great charm and personality; Miss Pound, a real estate agent; Mr. Dyke, a city engineer.

Morning on the seventeenth of March, 1946. Cluttered living room of the Malloy home in America. A dirty big room in a dirty big house, it's all in wild disorder. Heaps of clothes, rolled up rugs, pictures, old magazines, even rags and junk, almost submerge the furniture. Crisscrossing here and there, little paths to walk through.

Down Right, a chesterfield. Right Centre, a curtained arch to front hall and stairs. Upstage Centre, a bookcase with books spewing from shelves to floor. On the bookcase, a pair of candlesticks. On the wall, centered between candlesticks, a framed family picture of the Malloys, Mr. and Mrs. and Danny as a small boy. Upstage, left of bookcase, another curtained arch. This leads to the dining room. Left Centre, heavily draped windows. Under the windows, a littered library table. Down Left, an arm chair.

At curtain, Moll is at centre. Sloppy in defunct dressing gown and uncombed hair, she sorts a heap of junk. Moll is middle-aged, her face filled with worry wrinkles. She looks and acts pretty irritated just about all the time.

Moll (Loudly.): Fin, it's nine o'clock . . . time you were off to the auction

Fin (Offstage.): I'll go to no auction on St. Patrick's day.

Moll: Forget you're Irish!

(Fin comes in right, looking very Irish. He's a slow going 50, and bald. A grey frizz surrounds his bald spot. His little eyes twinkle and his mouth smiles. He wears a coat that hangs on broad shoulders like a bag.)

Fin: Moll, is there a bit of green anywhere about? (Searching through a heap of rags, he finds a green ribbon and sticks it through his lapel.)

Moll: You're no longer home in Killarney.

Fin: After thirty years in America, it's still the seventeenth of March.

(Mary slips in right. A winsome pretty girl, she carries a letter.)

Mary (Excited.): Uncle Fin, the postman brought a letter. It's postmarked Ireland.

Fin: From Danny in Killarney. Open it, Mary.

Moll: But don't read it aloud. Danny's no son of mine.

Fin: Moll, there's no call to be bitter. Read the letter, Mary.

(Pawing over her possessions, Moll pretends not to listen.)

Mary (Reading.): Dear mother and dad . . . and Mary.

Fin: Danny forgets none of us. (Winking at Mary.) And I often think he's sweet on his adopted sister.

Mary: This note will be but brief, for 'tis important you get it soon. A. B. McGraw, my lawyer and closest friend, left Ireland last week. He'll be with you St. Patrick's morning.

Fin: That's this morning.

Mary (Still reading.): Welcome McGraw like any Irishman and kindly do what he desires. This is my dearest wish. All my love. . . . Danny.

Moll (Bitterly.): Twenty years away, and Danny never once came back to see his mother.

*Three Tickets to Killarney may be produced by amateur drama groups upon payment of a royalty fee of five (\$5.00) dollars to John Davidson Hall, 956 Bidwell Street, Vancouver, B. C., Canada.

Fin: You forget, Danny's been doing brave deeds in the British Army. This McGraw, he'll be welcome in our home, as will any friend of Danny's.

Moll: No friend of Danny's will be welcome here!

(Loud rapping from the front hall. Mary runs out right. Moll quickly adjust her dressing gown. Fin straightens his green ribbon. Mary ushers in a strikingly handsome young man right. Dressed formally in tight fitting black overcoat, he wears a shamrock in his button hole. He has just removed a black derby hat. Under his arm, an impressive looking brief case.)

Mary: Uncle Fin, Aunt Moll . . . this is Mr. A. B. McGraw.

McGraw (With a pronounced brogue.): The top o' the mornin' to you!

Fin (Genially.): You're right on schedule. Marv, clear a space for Mr. McGraw.

(Mary clears off the chair down left. McGraw sits down.)

Moll (Sharply.): What's your business?

McGraw: I'll get right to the point. (Removing papers from his brief case.) Finley Malloy, of Killarney, is dead.

Fin (Thoughtfully.): I can't place the man, though his name's the same as mine.

McGraw: A distant cousin of whom you cannot know. There being no other heirs, the estate falls to you.

Fin (Pleased.): Tell me, am I a rich man, now?

McGraw: That depends on whether you're willing to carry out provisions of the will.

Moll (Interested.): Surely they're not so hard.

McGraw (Consulting a paper.): You and your family must immediately return to Ireland and live on the estate with Danny, your son.

Moll (Turning away.): I'll have nothing to do with this.

McGraw: It's Danny's dearest wish you should go back to Killarney. He sent three tickets. (He holds up three envelopes.)

Moll: Danny's neglected me and I never want to see him again. Send back the tickets.

Fin: Don't be hasty, Moll. Let's discuss it.

McGraw: I'll wait outside while you argue.

Fin: Those tickets . . . when must we sail?

McGraw: Tonight or never.

Mary: Mr. McGraw, you can tell me all about Killarney. How is Danny? (She goes out with McGraw who leaves a document on his chair.)

Fin (Looking at the document.): Moll, it says the estate's worth twenty-five hundred pounds.

Moll: Here, we're worth ten times that. And here in America we stay.

Fin: But we'll lose the estate unless we return to the old land and claim it.

Moll: Then let it go.

Fin: We could sell out.

Moll (Looking around.): Sell all my things . . . never!

Fin: Just the other day, a real estate agent called, and—

Moll: I'll not go to Killarney again. I'll have nothing to do with anything in which Danny is involved. (She walks through the little paths admiring her things. Fin goes to the picture upstage. He looks at it for a long time.)

Fin (Thoughtfully.): Little Danny . . . he's twenty-six. We'd hardly know him. It's hard to believe he's been twenty years away in Killarney.

Moll: You'd be better at that auction than dreaming.

Fin: Moll, the boat sails tonight. McGraw has our tickets.

Moll (Scornfully.): McGraw . . . !

Fin: What have you against him? I thought McGraw a man of great charm and personality, much like our Danny might be now.

Moll: Perhaps, but he'll not get around me. I've done too well in America.

Fin: If money counts.

Moll: I made it and I give the orders. You never did a tap of work in your life. (Looking around.) Here I have everything I want.

Fin (Following her gaze.): It's no wonder our neighbors wonder. What can we do if the city tries again to clean us up? Then we'd have to move, and what better place than Killarney?

Moll: Let others mind their business. I'll mind ours. (Impatiently.) Now, if you're going to the auction . . . !

Fin: There's enough junk about here already.

Moll: But that second hand phone booth . . . it was on display yesterday. (Eagerly.)

Fin: I want it.

Fin: What for, we haven't any phone.

Moll: It might come in handy.

Fin (Looking for his hat.): I might bid for it.

Moll: Don't come home without it.

McGraw (In right.): Have you decided to sail to Killarney tonight?

Mary (Beside McGraw.): Aunt Moll, please say yes.

Moll (Emphatically.): No!

McGraw: Not even for Danny's sake?

Moll: I've disowned my son. Nothing anyone can say will ever make me take him back.

Fin (Annoyed.): What makes you so stubborn and foolish?

Moll: I hold the whip hand here. It was I who struggled and scraped and saved, building our little antique store into a paying business.

Fin: But we've sold the business.

Moll: Our bank account, investments, and this house . . . all stands in my name. I'm boss!

Fin: Thirty years away from Killarney . . . it's a long time.

Moll: Too long. We'll never go back.

McGraw: And that's your last word?

Moll: The subject's closed. (Turning away.) Good day, Mr. McGraw!

Mary: Getting his mother back must mean everything to Danny. I think we should go.

McGraw: I shall take steps to make that possible.

Moll: Any steps you take will be out of my house! (Angry, she holds open the curtains right.)

McGraw (Earnestly.): Danny sent me to America with distinct instructions. I have sworn to carry out his wishes regardless of powerful opposition. That is my last word . . . and warning! (As Moll waves the curtains furiously, he crosses to the arch with dignity. He bows and goes out.)

Mary: Aunt Moll, you shouldn't have sent him away. He didn't even tell me how Danny is. (She cries on Fin's shoulder.)

Moll (Sharply.): Fin, are you going to the auction sale, or aren't you?

Fin (Sighing.): I'll get you that phone booth.

(Fin and Mary go out. Moll makes sure they're gone. Then she stands in front of the picture upstage.)

Moll (With emotion.): Oh, Danny . . . Danny, boy! (She bursts into tears, but brushes them away hurriedly as Fin comes in right.)

Fin: Moll, I can't find my hat.

Moll: Don't try. I'll go to the auction myself. (She goes out upstage.)

(Fin stands looking at Danny's picture. A rap at the windows left. Surprised, Fin draws the curtains.)

Fin (Opening a window.): McGraw, is it you?

McGraw: I don't give up easily. Is she about?

Fin: Back in the kitchen. (He moves the table and helps McGraw into the room.)

McGraw: I have plans. Make sure your wife's out of range.

Fin (Looking through the arch right, then

the arch upstage.): There's Moll going down the back yard. She's off to the auction, but not for long.

McGraw: We must work fast before she returns.

Fin: I'd do anything to get back to Danny. McGraw (*Looking around.*): We'll get rid of all this.

Fin: I'm not fond of it myself. When we sold the antique store, Moll brought half the stuff home. (*Picking up an armful of junk.*) Shall we throw it outside?

McGraw: Not yet. Are all the rooms as bad?

Fin: Moll's is. She crawls nightly over tons of furniture and then into bed. My room isn't so bad, though it's crammed with three beds and four bureaux.

McGraw (*Shaking his head.*): Dear, dear! And Mary . . . ?

Fin: Her room's a dream . . . neat and clean like a pin.

McGraw: Did I not hear you mention offers to buy this house?

Fin: Miss Pound, of Pound Real Estate, was interested.

McGraw: What about Dyke?

Fin (*Surprised.*): You know about Dyke, the city engineer?

McGraw: I made inquiries. I understand the city has threatened to put you out of this dirty big house.

Fin: It's not the dirt so much as the clutter. McGraw: And outside, too. Your front yard is like Flanders, and your back like El Alemeine.

Fin: Moll likes to keep strangers away. McGraw: No wonder the city has reason to put you out. If they did that, you'd have to go somewhere. (*Significantly.*) Why not back to Killarney?

Fin (*Slapping his fist.*): McGraw, you've got it! (*Conscience stricken.*) But Moll loves this place. I wouldn't have the heart.

McGraw: She's better out of here. Supposing the city served eviction papers, your wife could then be persuaded to sell.

Fin: I couldn't do it . . . not to Moll.

McGraw: Remember Danny, and think it over. (*He opens his brief case and looks over papers. Fin walks thoughtfully around the little paths. He winds up at Danny's picture. Very softly, McGraw starts to whistle "Danny Boy . . . The Londonderry Air."*)

Fin: I can see Danny again . . . little Danny in my lap at night . . . listening hard while I told him tales of the Irish fairy folk. (*He looks over at McGraw who whistles gradually louder.*) To the heart of an Irishman, an Irish song . . . well, it does things. But don't tempt me . . . don't tempt me back to Killarney. (*The whistling continues.*) Stop! Stop whistling that tune, or I'm done. (*McGraw whistles an impressive climax.*) I'll do it, McGraw! I'll help you in your dastardly plot.

McGraw (*Patting him on the back.*): You're an Irishman! (*Fin's chest swells. Briskly.*) Dash right down town. Get in touch with Dyke, the city engineer. (*Fin nods.*) Phone Miss Pound, the real estate agent.

Fin: And what'll you be doing all this time?

McGraw: Later I'll get back to my hotel and tell them I need my room only till tonight.

Fin: Move in here. I'll steer Moll off to another auction. That way we can safely go ahead. (*He slips out right whistling "Danny Boy."*)

Mary (*In upstage. Surprised.*): Mr. McGraw, you're back!

McGraw: Come here and sit down . . . let's get acquainted. (*He leads her to the chesterfield. They sit down.*)

Mary: You haven't had time to tell me . . . how's Danny?

McGraw: It's beautiful you are, Mary . . . with dancing eyes, like the Irish.

Mary: You're . . . handsome.

McGraw: Like any Irishman! And the voice of you . . . like angels singing in Killarney.

Mary: I've never seen anyone . . . quite like you.

McGraw: But 'tis of Danny you want to hear.

Mary (*Eagerly.*): Oh, yes!

McGraw: He talked often of you, of how you played with him as a child . . . how Fin Malloy told the two of you fairy tales at night.

Mary: No one can tell stories quite like Uncle Fin. I'm adopted, but he's been a wonderful father.

McGraw (*Annoyed.*): I thought it was Danny in whom you were interested.

Mary: Tell me about him.

McGraw: Once Danny went to Dublin. There's a great theatre there where sometimes renowned singers come.

Mary: Who came when Danny went?

McGraw: The greatest tenor of them all that night . . . an Irishman, John McCormack. And what do you think John sang?

Mary (*Pretty interested.*): What . . . ? (*McGraw whistles "Danny Boy," very simply and very sincerely. Breathlessly.*) Danny Boy . . . The Londonderry Air. (*McGraw finishes the song.*)

McGraw: Come back to Killarney, Mary. Danny wants you there.

Mary: But I've never been to Killarney.

McGraw: You have often enough . . . in thoughts.

Mary: And I have Danny's letters.

McGraw: He asked me to tell you he's weary after wanderin' the world in war. He's waiting in Killarney, Mary . . . waiting for you.

Mary: You mean, he . . . ?

McGraw: Danny's in a marryin' mood. He's askin' you to be his wife . . . by proxy.

Mary: His wife? But I haven't seen Danny since I was this high. (*She holds her hand at different heights from the floor.*)

McGraw: To an imaginative girl, two years or twenty . . . they don't matter. (*Looking into her eyes.*) Will you be . . . Danny's wife?

Mary (*Returning the look.*): Yes . . . yes, I will.

McGraw: Then we'll sail tonight for Killarney.

Mary: What about Aunt Moll? I'm under age, and she won't let me go.

McGraw: It's practical you are, too. She's coming with us.

Mary: What kind of a man are you, that you can make us do as you want?

McGraw (*Proudly.*): I'm an Irishman.

Mary (*Playfully.*): I thought your brogue grew thicker since you whistled Danny Boy.

McGraw: Naturally, when I talk of the old land. You'd better pack if we're leaving tonight.

Mary: I thought you said we were.

McGraw: Well . . . that depends on a few things.

(*A knock at the door. Miss Pound comes in right. She is 35, business-like and efficient looking.*)

Miss Pound: I thought the house was deserted, so I came right in. Is Mr. Malloy here?

Mary: No, Uncle Fin went down town.

Miss Pound (*Looking around.*): Moving or house cleaning, which?

McGraw: Uh . . . yes!

Miss Pound: I'm Miss Pound, of Pound Real Estate. Mr. Malloy phoned me to call and value this house.

McGraw: I'm Mr. Malloy's lawyer . . . A. B. McGraw.

Miss Pound: The house is pretty dirty. Do you mind if I look around, Mr. McGraw?

McGraw: Look all around, Miss Pound. Set a price on the place. We're eager to sell immediately . . . today if possible.

Miss Pound: If the price is right, it shouldn't be difficult. (*She makes her way through the little paths and out upstage.*)

Mary: Maybe you and Uncle Fin can persuade Aunt Moll to sell, but I doubt it.

McGraw: To the Irish, nothing is impossible. Aren't you happy, Mary, now that you're engaged to Danny?

Mary: Does he look handsome in his uniform?

McGraw (*With admiration.*): His uniform

of the British Royal Marines, Airborne Division . . . does he! (*Anxiously.*) You don't look . . . too happy.

Mary: This is pretty sudden. I'll have to think about it. (*Thoughtfully, she goes out upstage.*)

(*A moment later Moll comes in right with an armful of parcels which she drops on the floor in a heap. She doesn't see McGraw.*)

Moll (*Mumbling to herself.*): I'm tired . . . dragging home that phone booth with my two hands. (*She wrings her hands.*)

McGraw: Was it a long drag now?

Moll (*Taken aback.*): You . . . again!

McGraw: The Irish are persistent.

Moll (*Angry.*): Get out of my house!

McGraw (*Amused as she waves a broom.*): You're not hospitable to a fellow countryman.

Moll (*Dangerously.*): I'll beat you with this broom.

McGraw (*Laughing.*): You'll have to catch me first.

(*Moll chases him through the little paths. She winds up at the arch upstage. The curtains sway in the arch.*)

Moll (*Startled.*): Who's in the dining room? (*The curtains thresh violently.*) Fin, is that you hiding in there? (*Surprised, she drops her broom as Miss Pound pushes through the curtains.*)

Miss Pound (*Sprinkled with dust and cobwebs, her hat knocked to one side.*): I can see why you can't keep the place clean . . . there's too much stuff.

Moll (*Indignant.*): And who are you to criticize my housekeeping?

Miss Pound: Mrs. Malloy, I presume? Do you want to sell the contents, too . . . (*Indicating the clutter.*) all this?

Moll: I want to sell nothing.

Miss Pound: Of course, I suppose your husband takes care of business affairs. Tell him I can unload the house.

Moll: Unload yourself out of it . . . ! (*She waves the broom.*)

Miss Pound (*Puzzled.*): I don't quite understand. Someone phoned me . . . a man.

McGraw (*Slyly.*): I wonder who?

Miss Pound: He asked me to appraise this house. Although it's badly in need of repair, I think—

Moll: My home is the way I like it!

Miss Pound: A buyer would like it better, and pay a bigger price, if you cleaned the place up. Mr. McGraw said—

Moll (*Turning on McGraw.*): You . . . you've been scheming behind my back. (*To Miss Pound.*) This is all a mistake. I've no intention of selling.

Miss Pound (*Annoyed and puzzled.*): Then why waste my time? Perhaps your husband didn't phone me?

Moll: I hold the deed to the house and I'll continue to hold it.

Miss Pound: Mrs. Malloy, you're making a big mistake. Today we have a sellers' market. As Mr. McGraw suggested, I could find a buyer immediately . . . this afternoon, I think.

Moll (*Lifting her broom.*): McGraw has nothing to do with it. As for my husband, he doesn't count.

Miss Pound (*In the arch right.*): I'll be in my office at noon, in case you reconsider.

Moll (*Angrily, waving her broom.*): I'll beat you with this . . . !

Miss Pound (*Aside, to McGraw.*): A little queer, isn't she? (*She dodges out in a great hurry as Moll starts for her, the broom raised to strike.*)

McGraw (*Calling after Miss Pound.*): Not queer at all . . . just angry.

Moll (*Dropping the broom.*): Thank you for that.

Fin (*In right.*): Who was the good-looking woman just went out?

McGraw: Miss Pound has a buyer, but your wife won't sell the house.

Fin (*Startled, noticing Moll.*): Moll! I—I thought you'd be away all day. Did—did you get the phone booth?

Moll: (*Wringing her hands.*): I dragged it home. (*Angry.*) Were you trying to double cross me, Fin?

Fin: Well, uh . . . you know I couldn't sell without your signature.

Moll: And you know how I feel.

Fin: Moll, during the long drag home with that phone booth, did you give any further thought to Danny?

Moll: No more about him. We're not going back to the old—(*Correcting herself.*) to Killarney. So forget it! (*She raps him on the head with the broom handle.*)

Fin: (*Cowed.*): Y—yes, Moll.

McGraw: (*Drawing Fin to one side.*): Did you see . . . you know who?

Fin: (*Depressed.*): He's outside, but it'll do no good.

(*McGraw goes out right. Off right, the sound of hammering. Perplexed, Moll follows McGraw out.*)

Moll: (*In again.*): A man's nailing up a notice on our door.

Fin: Maybe someone has the measles. (*The hammering stops. Mr. Dyke, a big clean-looking young man, comes in right. He has the air of an official.*)

Dyke: (*Taking off his hat.*): I'm Dyke.

Moll: I don't know you. Good day! (*Suddenly.*) Were you hammering on my door?

Dyke: Yes, I'm Dyke . . . (*Significantly.*) from the city engineer's department.

Moll: (*Shrieking.*): No . . . not a city engineer!

Dyke: I've received notice from the head of my department to clear these premises.

Moll: But I talked to the city only last month. They promised not to bother me any more.

Dyke: Providing no more complaints were made.

Moll: (*Fiercely.*): Who made this complaint?

Dyke: I can't tell you that. The state of your outside grounds, and the conditions under which you live, are such that this city cannot condone.

Moll: (*Broom in hand.*): If you don't tell me who . . . ! (*His gaze falls on Fin.*)

Fin: (*Cowering back.*): Moll, I—I did it for the best. We'd be better in Killarney with Danny.

Dyke: Mrs. Malloy, I'm sorry, but I had to tack a notice on your front door. Please be out by tonight . . . you and all your family. (*He hands Moll a paper and goes out right.*)

Moll: (*Looking at the paper, she sinks to the chesterfield.*): It's come . . . at last.

McGraw: (*In right.*): It's glad and happy you ought to be . . . going back to Killarney on the boat tonight. (*He holds up the three envelopes.*)

Moll: (*Waving the envelopes aside.*): You . . . scoundrel!

McGraw: What's been done is the wish of Danny, your son, who loves his mother.

Moll: Danny is not a good son. If he'd come to see his mother . . . (*Softening a little, she surveys her junk.*) this never would have happened.

Fin: Moll, why not accept the situation?

Moll: It's sad, to be put out of my own home . . . and all my things. (*Mary floats in right, ecstatic. She has changed her dress. Softly, she hums "Danny Boy." All look at her.*) What cause have you to look so happy?

Mary: Aunt Moll, Uncle Fin . . . I've wonderful news!

Fin: Mary, that's a fine dress. I've never seen you happier.

Mary: I'm engaged . . . to Danny. We're being married.

Moll: (*Astonished.*): Engaged to Danny? How?

Mary: Through Mr. McGraw . . . by proxy.

Fin: (*Embracing Mary.*): I'd always hoped for this. Little did I think when we adopted you, that it would ever be.

Mary: Uncle Fin, I think I've always loved Danny.

Fin: Moll, have you nothing to say?

Moll: (*Bitterly.*): Nothing.

McGraw: Though you'll not speak, I saw

your eyes sparkle with sheer joy when she told of the marriage.

Moll: (*With sarcasm.*): You're a very perceptive man.

McGraw: Do you never wish again for the green hills and lakes o' Killarney, the shamrocks and the Irish songs? (*He begins to whistle "Danny Boy."*)

Moll: (*Thoughtfully.*): It's such a long, long time ago. (*McGraw goes on whistling. Moll looks into the distance. The eviction paper drops from her hand. Lapsing into brogue.*) I can see it again . . . Killarney in the spring . . . dancin' on the green with Finley Malloy, dashingest o' all the young Irishmen.

Fin: (*Going to Moll.*): You were the sweetest colleen.

Moll: Those were the days. (*Sighing.*) I'd relive them if I could.

McGraw: Then it's back to Killarney for us all. (*Briskly.*) Take the three tickets! (*He holds out the three envelopes. Moll reaches for them, but they drop from her hand to the floor, and she picks up the eviction notice.*)

Fin: (*Triumphantly, to McGraw.*): You do have a way with you.

Moll: (*Shaking off Fin's ardent arm.*): It says something here . . . a loop hole. (*She waves the eviction paper.*)

McGraw: (*Reaching for the paper.*): Give me that . . . you take these.

Moll: (*Refusing the tickets, she hands him the paper.*): He can't put me out . . . not for another year.

McGraw: (*Reading.*): Let me see . . . !

Moll: I know the eviction law and I'll stay here in my home.

Fin: McGraw, tell me she's mistaken.

McGraw: (*Depressed.*): She's not mistaken.

Moll: (*Holding open the curtains.*): I'll ask you to leave, McGraw.

Mary: (*Dismayed.*): We can't go back to Killarney? I can't marry Danny?

Moll: Mary, you're under age, and I'll give no permission for the marriage.

Fin: (*Drawing McGraw aside.*): Can you do nothing?

McGraw: Your wife . . . I thought I'd break her down.

Fin: Well . . . ?

McGraw: While there's life there's hope, but don't hope too much. (*He goes out right.*)

Moll: (*Telling after McGraw. With sarcasm.*): The top o' the mornin' to you!

(*McGraw looks back in through the arch. His eyes meet Mary's and she turns away. McGraw leaves. Fin follows him.*)

Mary: Oh, Aunt Moll, what have you done!

Moll: It's better you don't marry a man like Danny. He deserted his mother. He'd desert you, too. (*She starts to open her parcels. Upset, Mary slips out upstage.*)

Fin: (*In right.*): I've invited McGraw to stay over till boat time tonight. Is it all right?

Moll: (*Indicating the arch upstage.*) Have him clear himself a space in the dining room.

Fin: I thought you didn't want to see the man again.

Moll: (*Interested in her purchases.*): He can do no more harm. But keep him out of my sight. (*Fin sits on the chair down left. Head in hands, looking glum, he finally groans.*)

What's the matter?

Fin: I don't know whether I should tell you.

Moll: Tell me what?

Fin: It concerns Danny. (*He shakes his head.*)

Moll: Danny? (*Somewhat concerned.*) What about him?

Fin: You wouldn't be interested.

Moll: Tell me!

Fin: (*Dolefully.*): It's sad . . . sad.

Moll: Fin! Something's happened to the boy?

Fin: I haven't the heart to talk of this.

Moll: (*Lifting her broom.*): Start talking!

Fin: I'll tell McGraw to do it.

Moll: Keep him out! I hate the sight of that man.

McGraw: (*Invisible but audible.*): Then I'll speak from the dining room.

Moll: See you speak the truth. (*She leans*

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against the broom handle.)

Fin: (*Solemnly.*): Go ahead, McGraw.

McGraw: Danny sent me here from Killarney because he could not come himself.

Moll: (*Impatiently.*): Yes, yes.

McGraw: He wanted you all back in Killarney.

Moll: Get to the point, McGraw.

McGraw: Until you were back, he didn't want his mother to know.

Moll: To know . . . what?

McGraw: The boy's been wanderin' the world in war. He fought many battles. And he wore many medals.

Fin: A brave boy . . . (*Puffing out his chest.*) the son of his father.

McGraw: A brave man, both alive and in . . . ! (*He pauses.*)

Moll: (*Afraid.*): Danny, he's not . . . ?

McGraw: Brace yourself, for it may be a shock.

Fin: (*After clasping Moll's hands tighter about the broom handle.*): Go on, McGraw . . . she's braced.

McGraw: Every soldier must fight his last battle. In his uniform of the British Royal Marines, Danny . . . passed on! (*Softly, he whistles "Danny Boy."*)

(*Moll breaks down and sobs in Fin's arms. Then she goes upstage to Danny's picture.*)

Moll: (*With emotion.*): I didn't know. And to think . . . I can never forgive the boy!

McGraw: (*As the whistling ceases.*): If Danny were alive, no doubt you'd now rejoice in his marriage to Mary?

Moll: I would.

McGraw: If he were in Killarney, maybe you'd sell this house and go to him?

Moll: Gladly, gladly. I realize that's what I've wanted to do. But it's too late.

McGraw: Not too late to carry out Danny's dearest wish.

Moll: His dearest wish?

McGraw: That there be no bitterness in the heart of his mother. And his second dearest wish . . . !

Moll: (*A little confused.*): His second dearest wish?

McGraw: Take these . . . three tickets to Killarney. (*He sticks the three envelopes through the curtains. Slowly, Moll goes upstage to the arch, takes the tickets from his hand.*) Remember Danny, bravest hero o' all the British Royal Marines . . . Danny who left Killarney and passed on . . . (*The curtains upstage are thrown wide apart. A handsome youth sweeps into the room. He wears the uniform of the British Royal Marines, Airborne Division . . . a regular British uniform bearing a distinctive winged horse on dark maroon shoulder patch.*) . . . to America!

Moll: Danny! (*Spluttering.*) But, but . . . you're McGraw!

Danny: I was McGraw, now I'm Danny.

This was a trick to get you back . . . all but the Killarney estate.

Moll: (*Embracing him.*): You rascal! Danny, your mother can be the stubbornest . . . !

Fin: (*Proudly.*): All my idea . . . mine and Danny's.

Mary: (*Tripping in upstage. Pretty excited.*): And I knew he was Danny, too. First I guessed . . . then I knew. Then he told me!

Moll: (*Breaking away from Danny.*): Fin, hurry and pack! We're going back to Killarney!

(*Carefully, Moll puts the three tickets in her pocket. Mary goes to Danny. Fin looks on amazed as Moll dashes through the little paths, throwing her junk madly in every direction, looking for treasures to pack.*)

(CURTAIN)

Theatre on Broadway

By PAUL MYERS

264 Lexington Ave., New York City

Readers of this magazine may order tickets for Broadway plays through Mr. Myers. Request should be accompanied by a stamped, self-addressed envelope.

HAVING gained considerable momentum during the several weeks leading up to the beginning of the new year, the theatre has been content to coast along and not exert itself to any extent. True, elaborate plans are still being made toward new entries during the current season, but the few weeks just ended have seemed to be an interim period.

Theatre from England

Among the most noteworthy of the recent events are local engagements of two companies imported from the London stage. Since the overwhelming success of the Old Vic Company under the auspices of Theatre Incorporated last spring other organizations have intimated that they would like to engage in similar ventures. During February, therefore, the English actor-manager, John Gielgud, with an excellent company brought Oscar Wilde's, *The Importance of Being Earnest*, and Donald Wolfit, the excellent Shakespearean actor, appeared in several of that great master dramatist's most popular plays. Mr. Gielgud visited here with great success during the autumn of 1936 and appeared in a memorable production of *Hamlet*. It is, however, the first visit of Mr. Wolfit. During a visit to Stratford-on-Avon, it was my good fortune to see him as Hamlet, as Cassius in *Julius Caesar*, Orsino in *Twelfth Night*, Gratiano in *The Merchant of Venice* and Ulysses in *Troilus and Cressida*.

Street Scene

It has been said that America's only completely original contribution toward theatrical art has been in the field of the musical. Whatever the validity of this statement, it is true that productions of this type have always stood in the forefront of popularity with American audiences. True is it, also, that during the past month the greatest artistry has been achieved in this medium. Early in January, two musical productions opened on successive nights and both have met with complete favor. Of one—*Finian's Rainbow*—I will be unable to speak until my next article, but I have seen *Street Scene* and it is a great theatre-going experience. Using as its base the famous play of Elmer Rice (first produced by William A. Brady in 1920), and with a score by Kurt Weill, this production makes little deviation from the original. It is still a stark portrayal of life in a New York tenement and no concessions have been made to what too often those responsible

for the theatre's productions feel is the popular taste. Frankly, the production will greatly disappoint those who attend in the hope of seeing a typical "musical." It is closer to the operatic form and represents what I rather think will be the closest our native musical artists will approach this particular form of expression.

It is interesting to trace here, briefly, the progress of Mr. Weill. Of considerable repute on the continent since his notable collaboration with Bertholt Brecht on a new version of *The Beggar's Opera* in 1928, his future was assured here with the production of *Knickerbocker Holiday* about a decade later. In this musical adaptation of the chronicles of Washington Irving, Walter Huston appeared as Peter Stuyvesant and regaled us with the famous "September" song. A few seasons later, Mr. Weill did the score for *Lady in the Dark* in which the irrepressible Gertrude Lawrence ran a lady's fashion magazine and the lives of her associates with the aid of her immense charm and psycho-analysis. Gradually, Mr. Weill has included fewer of the aforementioned concessions until now he has reached the point where he can and does make complete artistic demands of his audiences. "This is the manner in which the thing should be done," Mr. Weill seems to say, "and this is the manner in which I am going to do it."

All of the action is set against the dour facade of a New York tenement. It is not a stylized treatment of such a dwelling, but a realistic depiction of just such a building as can be found on too many of New York's streets. Its residents, too, are like a great many of the people who live out their lives in these dwellings. Their troubles and their joys are like those which come to many thousands and, though the interim of time may be one into which more than the usual number of these typical incidents are compressed, the play never strikes us as other than a realistic portrayal of a "street scene." Equal credit must be given to Mr. Rice and to Mr. Weill. Further credit must be bestowed upon Langston Hughes, the author of the lyrics; Jo Mielziner, the designer of the scenery; Lu-

cinda Ballard, who created the costume, and Charles Friedman, the director.

The actor-singers, too, are largely responsible for *Street Scene's* success. It must have been a terribly difficult task to secure artists who could execute ably both the speaking and the singing aspects of the roles. Norman Cordon and Anne Jeffreys as Frank and Rose Maurrant, Polya Stoska as Anna Maurrant, Hope Emerson as Emma Jones, Brian Sullivan as Sam Kaplan, and Sidney Rayner as Lippo Fiorentino, fill the principal roles, but all of the others of a large cast execute their difficult roles creditably.

Ruth Draper

The only other of the recent events which can at all compare in artistry with *Street Scene* is the engagement of Ruth Draper at the Empire Theatre. Originally scheduled for only Sunday and a mid-week afternoon performance, Miss Draper announced a more extensive schedule when the illness of Alfred Lunt forced *O Mistress Mine* to suspend performances. The monodramas of this famous lady have long been famous, and one can merely repeat the phrases of praise which have been heaped upon Miss Draper every time she has appeared before us. The evening of my visit Miss Draper treated us to four of the tried favorites and one new sketch.

Three Generations is a drama set in a Court of Human Relations. We meet an aged foreign-born American, her daughter and her granddaughter. The youngest of the three is planning to marry and settle upon a farm, thereupon depriving the mother and grandmother of her financial assistance. The latter two have come to seek legal means to force the girl to stay at her job and at home. Here is a drama such as is acted many a time in courtrooms in many places and Miss Draper catches both the poignancy and the universality of the situation. In a lighter mood, she presents to us a scatter-brained woman of means who is trying desperately to acquire a knowledge of Italian and discharge the duties of a housewife and mother simultaneously. The program included, also, *A Class in Greek Poise on the Porch—in a Maine Coast Village* and concluded with *In a Church in Italy—Before the War* in which Miss Draper appeared as six completely divergent characters. It is really a remarkable experience to watch this great actress—with only a few changes in her attire and on all but a bare stage—create rounded portraits of human types all of whom come from vastly different backgrounds of experience but who appear to us as people we know and meet in our own circles. An evening with Miss Draper is one that no devotee of the theatre should deny himself and we hope that she will visit us more frequently than she has of late.

The Big Two

Robert Montgomery, known to all of us as a screen player, has exercised his talents in a slightly different manner. In association with Elliott Nugent, he has produced a new play by Ladislaus Bush-Fekete and Mary Helen Fay, entitled *The Big Two*. The play for readily apparent reasons failed to meet with success and terminated its local engagement less than three weeks after the premiere on the eighth of January. The play was completely well-intentioned, and is a most interesting one to contemplate.

The "Big Two" of the title are Russia

Prospects

All My Sons—Beth Merrill in a play by Arthur Miller. Direction by Elia Kazan and produced by Harold Clurman.

Heart Song—a new play by the author of last season's *Home of the Brave*, Arthur Laurents.

Brigadoon—a musical set in the Highlands of Scotland, which Cheryl Crawford is bringing into the Ziegfeld Theatre.

Yellow Jack—the play about the war against yellow fever, by Sidney Howard, which is being revived by the American Repertory Theatre; as well as Miss LeGallienne's well-remembered production of *Alice in Wonderland*.

and the United States—about which so much good and bad has been written and spoken. The action of the play concerns itself with two representatives of these nations and their eventual understanding of each other's habits and thoughts. Danielle Forbes, an enterprising and attractive American newspaper-woman, who has contrived to get herself into the Russian occupied zone of Germany, represents the United States. Soon after her arrival at the Waldhotel; Captain Nikolai Mosgovoy, a Russian officer, also arrives at the same hostelry. The end result will be immediately apparent to all of my readers just as it was to all the audience at the play. Here, in point of fact, is the play's chief weakness. The apparatus of the plot is so obviously contrived that the characters appear more as pawns than as human beings. They are moved here and there by the dramatist's hand and not by any impetus arising from out of their own needs and wishes. The entire action of play is set within a twenty-four hour period and much too much happens to the characters in too short a space of time. There are, let me say, some amusing moments arising out of a comparison of American as against Russian mores, but these moments are neither impressive enough nor do they occur often enough to bring success to the whole.

In addition to Mr. Montgomery, who directed the play as well as producing it, other names better known in the film than on the stage appeared in the production. The American was played by Claire Trevor; the Russian, by Philip Dorn. Felix Bressart, always remembered for his superb comedy playing in the Garbo film, *Ninotchka*, did his best to provide light moments as Platschek, who had learned how to get along with almost anyone and anything. Eduard Franz, one of the best of our young actors, played Meissl, the inn-keeper. Robert Scott contributed a fine job as an American corporal who is involved in getting the Americans into the forbidden zone. Once again the credits for the sets must go to Jo Mielziner, whose talents seem to be completely adaptable to whatever project he turns them. His European inn is just as right for *The Big Two* as is the tenement facade for *Street Scene*. All of these talents, however, were not enough to gloss over the deficiencies of the script.

Little A

More recently, another play opened and closed within too meagre a frame of time. Hugh White's *Little A* is as lame an attempt as has been seen in some time. In a turgid, over-written, artificial play, Mr. White has attempted an Ibsen-esque study of a stagnant section of modern American society. We are introduced into the home of Aaron Storm, and it is readily apparent that Aaron's life has been one of material success. Aaron and his charming wife, Lucinda, are entertaining Phoebe and Clyde Painter, very old friends on the occasion of the Storm's anniversary. It soon becomes apparent, too, that all this material success has not brought Aaron happiness. Chief among his annoyances is that everyone constantly compares him adversely to his father, the originator of the family's wealth. No one ever lets him forget, with the excep-



The terrified violin teacher (Joyce Carrol) tries in vain to leave the building following the murder. The neighbors congregate in the hope of sharing in the excitement. A scene from the musical based on Elmer Rice's *Street Scene*. Setting by Jo Mielziner.

tion of his old friend Dr. Brown, that he falls short of the mark set by "Big A." This, however, is only part of his trouble and it is not long after the Painters have gone home that the audience begins to be overcome with all the misery of the Storm household. To begin to enumerate them here would be quite impossible but chief among them is a lack of sympathy between Aaron and Lucinda, the existence of a son who is unbearable to Aaron and overly cherished by Lucinda, impending insanity in the Storm family, poisoned potions and charged revolvers. Just before the play's conclusion when Lucinda, in a rage of fury aims the gun at Aaron and kills her son instead, one feels that the dramatist has really drowned himself in a sea of artificial dramatic devices. I just could not refrain from remarking to my neighbor as the final curtain fell on the Storm's debacle: "I just don't believe a word of it."

Too many competent actors were involved in this sham to let it pass without some remark. Otto Kruger and Jessie Royce Landis, both capable of much better, were forced to fill two of the shallowest and empty shells that have been dragged upon the stage in some time. Wallis Clark, fresh from the role of Father Day in the long-run *Life With Father*, played the genial Dr. Brown. The Painters were played by Frances Bavier and Harry Maffey. Robert Willey played the son, and Mr. Kruger's daughter, Otilie, enacted the role of Mary Howard—the Storm's servant whom Mr. S. tries to help toward a musical career. *Little A* could be played just as it was written as a burlesque upon itself and upon an entire school of—fortunately—outmoded drama.

If in the Greenwood

The Blackfriars' Guild, one of the better of the tributary theatre groups in these parts, turned its attentions toward Victoria Kuhn's *If in the Greenwood*. It is a curious coincidence that two plays should be produced within a month stem-

ming from the Tristan and Isolde story. As in the case of the earlier *Land's End*, the theme has been carried over into the lives of a contemporary man and woman. There the similarity ends. In Mary Chase's novel, *Dawn in Lyonese* (from which *Land's End* was adapted), much more was done than in the play to show how the Tristan legend which centered about the young lovers' environment affected their lives. In Miss Kuhn's play the similarity is only in plot,—in which one man falls in love with his best friend's fiancée and she returns the love.

In *If in the Greenwood* much is made of the central figure's importance in the modern world. He is a man with great political acumen, with a profound understanding and love of his fellows. His is a position of great importance in the framework of the United Nations and we are made to feel that Elena's faltering is most wrong in that it might cause John Barron Mark to think less clearly and act with less forthrightness than is his wont. Much high-sounding rhetoric is expended over the situation and many attempts are made to show that all of the improper conduct on the part of Elena and David Landor arises out of the present confusion among the world's leaders. If, however, the conduct arises out of the confusion and the confusion is a product of the conduct: the situation becomes as hopelessly muddled as some of the play.

Far better plays have been produced by the Blackfriars' in the past, and is certain that still better are to come. The group is well integrated and is capable of great things. Under the direction of Dennis Gurney they have become a polished and well organized company. In Ray Colcord (the John Barron Mark of *If in the Greenwood*) they have an excellent young actor. The ladies of the production, Katherine Hamilton and Ann Linsley, were comfortable and pleasant to watch. Let us hope that script difficulties will not further plague them.

The Radio Program of the Month

By S. I. SCHARER, Radio Department

New York University, Washington Square, N. Y.

The purpose of this department is to direct attention to the outstanding radio programs on the air during the 1946-47 school year. Comments and suggestions from readers are welcomed by the Department Editor.

One World Flight

(CBS, Tuesday, 10:00-10:30 P.M., EST)

THROUGH the loud speaker we have heard speeches by political leaders, both here and abroad. We have heard dramatizations of some of the problems facing people who differ from us only in the fact that they live in other lands. We have heard John Hershey's memorable *Hiroshima* which, more forcibly than any other broadcast, made us realize that ours must be one world—or none. Now we can listen to another program which takes us one more vital step in the direction of the understanding which leads to peace and security—*One World Flight*.

ONE WORLD FLIGHT is a series of thirteen half-hour programs heard as a sustaining feature on the Columbia Broadcasting System. Columbia's executives have given their great Norman Corwin carte blanche in the preparation and presentation of *One World Flight* and for this they are to be roundly lauded.

THE preparation for "One World Flight" probably exceeds that of any program ever aired. On June fifteenth, Norman Corwin, accompanied by Lee Bland of CBS, took off from LaGuardia Field on an airplane flight around the world. The flight was awarded to Mr. Corwin by the Common Council for American Unity and the Willkie Memorial of Freedom House. He was the first winner of the prize sponsored in the memory of the late Wendell Willkie.

When he received the award, Corwin said in part: We can hardly escape committing ourselves today. We're either for one world—the super-practical and ultra-necessary kind of world projected by Wendell Willkie—or we're for two which nowadays means the same as none. I (on my flight) intend to concentrate on evidence of repair and mending, to listen for the sounds of construction of better things and better times, to watch for indications of oneness everywhere."

To do this listening and watching, Corwin and Lee Bland traveled 37,000 miles, visited seventeen countries in four continents. They took with them a wire recorder. Re-

cordings were made wherever possible so that the people of America could hear the actual voices of the big and little peoples in all walks of life. Statesmen, laborers, housewives, businessmen, children and many others were interviewed by Corwin. He brought back with him 100 hours of wire-recorded interviews. They total more than a million words from comments in thirty-four languages and dialects.

Corwin and Bland met with very few objections to recording the answers to their queries. Some internationally famous people did not choose to have their words recorded but in ninety-eight per cent of the cases, the Americans were accorded full cooperation. "We took more recordings than were necessary," said Lee Bland, "but Corwin very wisely decided that it would be better to have everything and choose the important comments than to run the risk of missing something significant."

Corwin and Bland took their recorder with them wherever they went, appreciating the fact that they could never foresee when they would need it. In Moscow, for example, the OKS (the Foreign Cultural Society of the Soviet Union) gave Corwin a banquet. He didn't know if there would be anything worth recording at the banquet but decided to take the wire recorder along anyway. The evening

turned out to be an evening of speech-making and much worth while data was obtained.

The recorder was always kept within a short distance from Corwin and Bland, mealtime being no exception. In Prague, Corwin lunched with Jan Werich, an actor and producer for radio and the theatre. Werich happened to say something which struck Corwin as a succinct statement of great import. The recorder was brought in from the car outside, set up, and while lunch grew cold, a spontaneous interview proceeded.

Corwin took great pains on his trip to convince the people he interviewed that he wanted to hear what they *really* thought and not what they felt he would like to hear. If a person hesitated for fear of offending America by what he was about to say, Corwin reassured him and told him to express himself freely, because Americans were sincerely interested in what was on his mind. As a result, many of the recordings on "One World Flight" are unexpectedly shocking to listeners.

Actually, the people were very cooperative throughout the entire trip. The only difficult problems encountered were technical, and as Lee Bland puts it, "We had more than our share of those. Before we left, we checked on the power available abroad and found that instead of operating on sixty cycles as we do here, most countries operate on fifty cycles. We took with us a converter, test equipment, and fittings of all kinds, and thought we were prepared for all contingencies. We were unprepared, however, for the inadequate storage batteries we found it necessary to use in areas devastated by war."

Some of the recordings used on *One World Flight* are poor enough to call for concentrated listening on the part of the radio audience. It is unfortunate that, in some instances, better recordings could not be obtained. The only other alternative to using these recordings was to have actors imitate the voices of the people interviewed. Corwin decided against this because he wanted the people to speak for themselves. Their use adds a certain authenticity and realism to the program that is one of its finest contributions.



CBS writer-producer-director Norman Corwin, right, and Lee Bland, his assistant, pause to wave goodbye to friends as they leave New York for London on the first leg of a 'round-the-world' air trip. Corwin's prize as winner of the first "One World Award" in memory of Wendell Willkie.

NORMAN CORWIN joined the Columbia Broadcasting System in 1938. In the comparatively short space of eight years, he has gained enough honors to be called "the most decorated man in radio". He has been cited by the Institute for Education by Radio four times. On two occasions he won the Page One Award of the American Newspaper Guild. He has also been awarded the Bok Advertising and Peabody Medals and

the previously mentioned Wendell Willkie "One World Award".

Corwin was born in Boston, May 3, 1910. According to his family, there was no keeping Norman from being a writer. He won town-wide fame as a high school author, and though he decided not to go to college, read enough to round out his education.

The senior Corwin was a plate printer, whose plates were used for special documents. Norman helped his father with these plates. While doing this he learned a discipline which he has carried over to his radio work. It is reflected in the perfection he demands of his own writing and productions.

Corwin got his first newspaper job by writing sixty letters to as many New England papers. *The Greenfield* (Mass.) *Recorder* took him on as a movie critic, but his independent style of criticism soon had him barred from every theatre in town.

So he switched to the *Springfield* (Mass.) *Republican*. He worked on the *Republican* staff for seven years, covering everything, editing a radio page, but never getting a "by line". All the while Corwin was building up a file labeled "Projects". Among them were advertising slogans, ideas for plays and novels, musical compositions and poems.

Toward the end of his Springfield days, he began to read late news bulletins over the local radio station. He also started two radio shows. On one, "Rhymes and Cadences," he read poetry; he didn't like the way poetry was usually read on the air. On the other, "Norman Corwin's Journal," he said what he pleased.

But larger fields beckoned. He accepted an offer to work in New York as the radio director for a motion picture publicity office. At the same time he sold station WQXR on letting him start a series called "Poetic License" which for the first time made his talents audible to a metropolitan audience. This series attracted the attention of CBS, and in April 1938, he joined Columbia's staff. His meteoric rise was started. Within a year he won his first major award, the Institute for Education by Radio's first prize, for writing and producing *Words Without Music*.

Corwin kept on winning prizes. In 1939 the Institute for Education by Radio called his verse drama, *They Fly Through the Air* "the best individual dramatic program of 1938-39." The next year the same group gave him an award for his series *Pursuit of Happiness* "in recognition of outstanding educational value and distinguished radio production." "For the fire, the versatility, and the consistently high standards that mark his work," the American Academy of Arts and Letters in May, 1942, bestowed the first grant ever given a radio craftsman on Corwin, and in almost every year since Corwin has romped away with most of the individual prizes. Other of Corwin's scripts which have gained special recognition are *We Hold These Truths*, *On a Note of Triumph*, and *Untitled*. *The Warrior*, an opera for which the music was composed by Bernard Rogers, is another of Corwin's achievements.

Corwin's techniques are different. His shows often open without any fanfare or buildup. His musical notations startle the maestros, but they like to work for him. He was the first, as Corwin puts it himself, to use music "as more than the mortar between the bricks." In his *Appointment*, music alone told of a prisoner's attempt to escape, and how he was shot down by machine guns.

Most Corwin broadcasts are polished jewels. A half-hour show takes 8½ hours to rehearse. For *One World Flight*, Corwin is his own narrator and co-directs with Guy Della Cioppa. The music for the program is written and conducted by Alex Semmler. The orchestra practices in one room and Corwin and the sound effects men in another.

LEE BLAND, whose formal title is supervisor in network operations, is now working exclusively on the Corwin series. He entered CBS via WKRC in 1936, where he was chief announcer, writer, production manager and news commentator. He joined CBS, New York, in 1941, as a supervisor of production (now referred to as network operations.)

Bland first worked with Corwin on *Stars in the Afternoon* in 1945 and Corwin must have liked his work, for a year later he asked CBS to assign Bland to assist him on his flight around the world. Bland is still on temporary leave from network operations until *One World Flight* is completed. He is in complete charge of transferring the recording excerpts Corwin decides to use from the magnetic wire to discs. This is an exacting task and is necessary so that the voices Corwin wishes his listeners to hear may be heard at the time he wants them to be heard.

IN his report to the groups which sponsored his flight, Corwin observed in part: "We seem to be farther from Wilkie's *One World* today than we were when his thesis became the best selling book in America four years ago . . . The reservoir of good will toward the United States . . . has drained to a dangerously low level . . . An overwhelming will and anxiety for peace pervades all the peoples of the world . . . I have lost no hope. I believe that ultimately we will find unity and brotherhood in this world, but that the quest will go on through terrible trials and agonies until a true democracy is achieved for the entire world. I believe each of us can assist in this mammoth task . . ."

For Your Dramatic Club Meetings

THEATRES OF YESTERDAY AND TODAY

By Barnard Hewitt

A series of seven articles reprinted from Volume XVII (season of 1945-46) of *DRAMATICS MAGAZINE*: *The Greek Theatre*, *The Elizabethan Theatre*, *The Baroque Theatre*, *The Romantic Theatre*, *The Naturalistic Theatre*, *The Symbolist Theatre*, *The Epic Theatre*—Price, 50c. (Group order of ten or more copies, 40c each.)

The National Thespian Society

College Hill Station, Cincinnati 24, Ohio.

IN A POSITION TO KNOW

• GETTYSBURG, PA.—"Heart Trouble lends itself most admirably to a high school cast. All characters are natural and within the range of youth's experiences."—RUTH K. SCOTT, H. S. . . . CHAUTAUQUA, N. Y.—"Heart Trouble has been produced twice at our school. Both times the productions have gone off successfully."—HOWARD HARTZELL, *Business Mgr.*, C.C.S. Playhouse . . . DALLAS, TEX.—"The Hoosier Schoolmaster gave our students an excellent opportunity for character interpretation. It has a beautiful and impressive story. Our audience proclaimed it the best play we have given."—OATHER E. RAYNES, *Director*, Crozier Technical H. S. . . . URBANA, ILL.—"The students of University H. S. found *The Hoosier Schoolmaster* an entertaining and rewarding play to produce."—MARGARET BAUM . . . MT. PLEASANT, TEX.—"The Inner Willy was very entertaining."—JANET ALLEN, H. S. . . . WAUKON, IOWA—"The Inner Willy was easy to produce and well liked by the general public."—GERTRUDE K. FELDSTADT, H. S. . . . STOCK-BRIDGE, MICH.—"The Inner Willy easily fits the talents of inexperienced players (and director)."—NEVA L. KINSEY, H. S.

• STAFFORD, KAN.—"The Inner Willy is one of the most delightful plays I have ever produced."—ROBERTA WATT, H. S. . . . LEE'S SUMMIT, MO.—"The audience thought *The Inner Willy* one of the most suitable for high school students ever produced here."—MARY LOUISE CARTER . . . REXBURG, IDAHO—"It's All in Your Head has everything. It was fun for the cast as well as keeping the audience laughing hilariously one minute, and shrieking with fear the next. It received numerous compliments and curtain calls."—ELAINE STOWELL, H. S. . . . MURPHYSBORO, ILL.—"We gave *It's All in Your Head* two nights, once for the students and once for the general public. Both audiences were most responsive, and have given the play so much praise that I would like to add my word of commendation."—Mrs. R. E. HOUGHT, H. S. . . . SCOTTS-DALE, PA.—"The basic reason for the success of *It's All in Your Head* is, I believe, the fact that it has just enough of everything—enough of the 'spooky' element to be exciting; enough adolescent foolishness to be entertaining; enough character contrast to be interesting—and not too much of anything."—OMA STONER, H. S.

• BROWNSVILLE, PA.—"The audiences said that *The King Rides By* was our best production in the past four years."—JEAN E. DONAHAY, *Thespian Sponsor* . . . S. MANLIUS, N. Y.—"Many of your plays have been produced at our school. I think *Love Is Too Much Trouble* was, by comparison, the easiest in production of any done recently. The opportunities for variety are plentiful, and none of the roles is difficult in interpretation."—LOMA YORK FARNHAM, H. S. . . . ARDMORE, OKLA.—"Love Is Too Much Trouble is a very clever play."—MRS. NINA OLIVER, H. S. . . . MACON, GA.—"Love Is Too Much Trouble was declared by many to be the best we've ever done. The set was good and yet easy to do—a relief, too, from the usual living-room set."—MARY ALFRIEND, *Hillier H. S.*

• TACOMA, WASH.—"Audience, cast, and audience loved *Love Your Neighbor*."—ARLENE LINDSTROM, *Fife H. S.* . . . GRAND RAPIDS, MINN.—"Love Your Neighbor proved to be the best production I have directed in several years."—ELIZABETH FLEMING, H. S. . . . PITTSBURGH, PA.—"Love Your Neighbor suited our needs exactly this year."—NORA C. WILLETT, *Langley H. S.* . . . VALPARAISO, IND.—"The directing of this 'four-ring circus' was no fool's job! When the youngsters once tumbled into it, they loved it. When the play was finally produced, it was declared a smash hit, the 'funniest ever,' and many other extra things. We had two good and enthusiastic houses." BURTON L. CONKLING, H. S. . . . TULSA, OKLA.—"Love Your Neighbor is one of the finest comedies we have ever presented."—WILLIAM H. ROW, *Webster H. S.*

• EASTHAMPTON, MASS.—"It is not my custom to furnish endorsements; but I am compelled to state, in this case, that *Maybe Love* was one of the best plays I have produced in twenty-five years: It has variety in character delineation; and it possesses comedy, dramatic situations, and human-interest appeal."—HOWELL K. THAYER, H. S.

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Mention *Dramatics Magazine*.

THE FILM OF THE MONTH

By HAROLD TURNEY, Chairman,
Department of Drama, Los Angeles City College,
Los Angeles, California

This department is designed to direct attention to the outstanding motion pictures of the 1946-47 season. Suggestions for future discussions are welcomed by the Department Editor.

California

CALIFORNIA is the biography of the Argonauts who stampeded to the west coast from every walk of life when they heard news of a gold strike in 1848. It graphically tells of a money-mad, polyglot assemblage and their initiation of the most chaotic period in the state's four-hundred-year history. Particularly emphasized is the tense drama waged for California's admission as the thirty-first state in the Union, when strong political forces and power-hungry individuals plotted to block California's entrance by setting it up as an empire.

This Paramount production has been completed for national release coincident with the initial phases of a three-year celebration being planned by state and civic organizations in centennial observation of the discovery of gold and the Golden State's formal recognition.

History

TO insure a picture historically correct in every detail, Paramount's Research Department devoted months of painstaking investigation delving for information, the culmination of which was an array of facts and figures authenticated by two nationally-known technical advisors—Dr. John Walton Caughey, professor of Modern History at the University of California at Los Angeles, and Princess Conchita Pignatelli, a member of the famous Sepulveda family, distinguished in early California history.

Included in the myriad of facts uncovered are a number of little-known or forgotten points dealing with California's colorful early history, prior to and immediately following the gold rush. For instance, few people know that James Wilson Marshall made his sensational discovery of gold at Sutter's Mill on the American River on January 24, 1848, instead of '49, as is popularly believed. Sutter's discovery precipitated the gold rush after President James K. Polk gave official recognition to the fact.

Although many may remember May 13, 1846, as the date the President proclaimed a "state of war" between the Republic of Mexico and the United States, few

probably know that on February 2, 1848, the Treaty of Guadalupe Hildalgo was signed in Mexico by representatives of America and Mexico, officially ending the Mexican war. Under terms of the treaty, New Mexico, California, Nevada, Utah, most of Arizona, and part of Colorado were ceded by Mexico to the United States on payment of \$15,000,000 by the United States and assumption of \$3,250,000 representing claims of American citizens against Mexico. The Rio Grande and thence to the Pacific, south of San Diego, were accepted as boundary lines.

Lt. Colonel John C. Fremont, one of the most colorful figures in California's early-day history, was appointed the first American civil governor on January 19, 1847 and deposed exactly forty days later by General Stephen W. Kearny on instructions of the President. On August 22, 1847, he was placed under arrest on charges of insubordination. Found guilty, he was sentenced to dismissal from the army, but President Polk listened to pleas by court judges and remitted the penalty. Fremont declined clemency, however, and his resignation was accepted on March 14, 1848.

Admission Day is known by all Californians as occurring on September 9th each year, but the fact that California was admitted into the Union in 1850—almost one-hundred years ago—may not be as well known, together with the fact that it was President Millard Fillmore who signed the all-important bill.

Transportation and communication problems prevented the knowledge from reaching the Golden State until more than five weeks later—on October 18, 1850! The news was received first in San Francisco, simultaneously with the arrival of the mail steamer, Oregon. The thirty-first star, representing California, was added to the flag on October 29, 1850.

Filming California

First of the postwar outdoor epics, *California* is a Technicolor film translation which combines all of these little-known historical facts. Pictorially, it is a colorful motion picture. The cross-country wagon-train scenes and reminiscent of an earlier historical film, *The Covered Wagon*.

Perhaps the most exciting shot in the entire picture is one panoramic view of the ninety-seven prairie schooners lumber-

ing through a rocky Arizona canyon. The mechanics of making this scene were very complex yet, it was accomplished in "one-take." The wagons, when stretched out, extended more than a mile in length. To get them coordinated and all moving forward at the same time was considered by experienced technicians as impossible.

Director John Farrow accomplished the miracle by the use of "walkie-talkies", World War II gadgets which had won their spurs on the beachheads of Guadalcanal and North Africa. By setting up walkie-talkies next to the driver's seats in the key wagons, Farrow was able to keep in constant touch with the wagon train. Once he barked an order over his instrument, the drivers would relay the information to the men in the other teams by means of directional megaphones, similar to those used by the Coast Guard. A hint of the time and money saved by the use of these reconvered weapons of war can be given by reciting one incident which occurred during the filming of this exciting scene. Shortly after the train began moving, a wheel broke on one of the wagons. Via the "walkie-talkie", the driver was able to halt the entire train in a matter of minutes. In former days, inasmuch as the wagon was a good mile from the camera, it would have taken several hours to accomplish the same result and explain the reason for the delay.

Although the property of the studio, the "walkie-talkies" were operated under strict Federal Communications Commission regulations. Call letters were issued for each station, and a log of all incoming and outgoing calls was kept. Since the wave length was monitored, the drivers of the key wagons were asked to keep their comments within proper bounds. One impetuous man, after several explosive remarks, had to be demoted to a secondary role in the wagon train, but he was the sole exception. Although no personal messages were permitted, on one occasion, when the company bunked overnight at an auto court which had no telephone, Farrow was allowed to use the "walkie-talkie" to communicate with the crew on location the next morning to ascertain when properties would be ready to start shooting.

For the occasion, the assistant directors and Chief-Director Farrow had to take regular FCC examinations in order to operate the "walkie-talkies."

One of the most spectacular scenes in the entire film was not planned; it happened. With cameras grinding, the wagon train, moving slowly along the line of action, late one afternoon, a hurricane suddenly roared down the canyon. The horses stampeded. The wagons overturned. It was a four-hour mixture of wind, sand, torn canvas, and lost players. Every cameraman, after he had hurriedly lashed his machine firmly to a permanent foundation, continued shooting the scene, knowing by instinct, that such footage was impossible to stage. . . . Later, in Hollywood, when the hurricane scenes were run off, they were so brilliant in

color and so replete with action, that the writers rewrote a portion of the story and worked the episode into the shooting script.

Authentic Props in California

Ordinarily, assignments to costume, or period pictures, are accepted in stride; few technicians in Hollywood demand absolute authenticity in their stories of a former day. But in the case of *California*, Roy Kruger head property-man, was required to furnish each of the one-hundred-four separate sets with the correct details and items. First, they were demanded by John Farrow, the director. Farrow is not the type of man who will settle for a reasonable facsimile. He demands documentary proof of every article. Then, there was the technical adviser, Dr. Caughey. An authority on early California history, Dr. Caughey is not the kind of student to allow compromises with historical fact and his voice was raised in protest at any detail which was not authentic. Between the two, Kruger recalls that the only post-1848 item he was able to carry onto the set was a bottle of aspirin tablets. "I used to swallow them when they weren't looking," he explained, "because I never knew when Dr. Caughey would blob up with one of those dandy remedies his great-great-grandfather used to brew."

The day *California* began, Kruger's headaches started. The first scene of the picture called for the line of prairie schooners, equipped and stocked exactly as if they were going to make a transcontinental trek. Every detail in the wagons, from butter churns and wooden water barrels to oval trunks and carpet bags, had to pass authoritative muster. Nor was Kruger allowed to pile the wagons full of odds-and-ends and then place a number of authentic items in front. In later scenes, the settlers stopped to camp and Director Farrow had them unload—iron pots, kettles, bedding rolls, filigreed dippers, spinning wheels, and anything else which might have been carried along. When it came to lighting the camp fires, Dr. Caughey insisted that they be made of wood indigenous to the territory through which the wagon train was passing and that the sticks be laid in the proper 1848 campfire manner. Luckily for Kruger, there were no scenes of the actual lighting of the fire and he was able to set them afire with safety matches, circa 1947.

To give the actors bits of business in scenes, Kruger handed out musical instruments, bullet moulds and ladles, cap-and-ball muskets, colobash pipes, black cherokees, and horseshoes. In every instance, the objects were what might be termed "museum pieces," recruited from the studio's own collection or, when that failed, rented from a local supply house.

In addition to the still life, Kruger was also responsible for the animals appearing in the film. To pull the ninety-seven wagons required over five-hundred miles, oxen and horses. Then, in lesser numbers, cows, sheep, goats, chickens, and dogs were supplied as atmosphere. For one



Scene from the motion picture, *California*, directed by John Farrow, with Ray Milland, Barbara Stanwyck, and Barry Fitzgerald. *California* is a Paramount picture produced in Technicolor.

scene, after the settlers had arrived in California, Kruger had to furnish a white mule for a padre to ride; also, for the politician's barouche, a team of fancy, trotting horses. Then for the settlers, Mexicans, Indians and soldiers, he supplied jumping, falling and galloping horses, according to the requirements of the script. The oddest call, however, was for two cockatoos, one silent and well-behaved, the other noisy. Actually, only one cockatoo appeared in the picture, and the two were used in alternate scenes: the silent one in scenes in which dialogue was spoken, the noisy one as background effect in the long shots.

Much of the film's plot revolves around the planting of grapes in early California. A member of the wagon train, a farmer, transports the roots with him. As these roots eventually blossom and bear fruit, Kruger had to supply the grapevines in all stages of growth, from bare root to full flower. The roots were a simple assignment. He drove to a nearby vineyard and bought one thousand. For the fruit, he purchased two tons of a red variety in the open market and placed them in cold storage until they were needed for filming. Inasmuch as it was not possible to produce vines at various stages of maturity, Kruger had thousands of artificial grape leaves made in Chicago. These leaves, which came in all sizes, were then attached to the vines according to the stage of growth the vines had reached in the story. Later on, when the bunches of grapes were tied onto the vines, the overall effect was so realistic that not even the sharp eye of the Technicolor camera could detect the fraud.

At Director Farrow's request, the costumes

in *California* are the clothes of California in 1848. There was no license taken in designing or constructing them. Everything worn by the players, including their accessories, was copied from museum pieces. Barbara Stanwyck, one of the trio of stars, wore twenty-two changes, with her large and elaborate wardrobe being designed especially for her by Edith Head, Paramount designer. Her outfits averaged fifteen yards of material as against four for modern clothes.

Early California in all of its colorful splendor is depicted in the sets. A complete California gold mining boom town (Pharoah City) was constructed on the back lot. Other spectacular sets included the interior of a gaudy saloon and dancehall; the patio of a beautiful hacienda, containing a chapel; a replica of Colton Hall, convention hall in Monterey where the California Assembly voted in 1848 to become a state in the Union.

Music

CALIFORNIA has the most unusual music accompaniment and embellishment accorded a Western film to date. E. Y. "Yip" Harburg, who gained fame for his work in many musicals, and Earl Robinson of *A Ballad for Americans* fame, created special music and songs for large choral groups, together with three elaborate musical montages.

This latter innovation is a most effective method for showing the mood and tempo of a particular incident as, for example, the feeling through the nation when gold first was discovered in California. Appropriately entitled "Gold Rush," the montage consists of a series of flash scenes showing the reactions of various people, with the dialogue being synchronized to a fitting musical background.

The Play of the Month

Edited by EARL W. BLANK

Director of Dramatics, Berea College, Berea, Kentucky

This department is designed to assist directors, teachers and students choose, cast and produce plays of recognized merit. Suggestions concerning plays which readers should like to see discussed here will be welcomed by the Department Editor.

Staging *Papa Is All*

By BARBARA WELLINGTON

B.M.C. Durllee High School, Fall River, Mass.

Papa Is All, a folk comedy in three acts, by Patterson Greene, 3 m., 3 w. Royalty, \$35. Samuel French, 25 West 45th St., New York City.

Suitability

This play is very well suited to talented amateurs who are willing to spend some time on characterization or character analysis. Although it touches on the subject of a murder which never comes off, the theme of rebellion against parental authority is one which high school players and audiences understand and sympathize with. The play is written in Pennsylvania Dutch dialect, which is the language of the Mennonite settlers who came to Pennsylvania from Germany, not Holland, in the days of William Penn. This speech is not difficult to reproduce or understand. The phraseology which the playwright uses, rather than any accent or inflection on the part of the actors, gives the dialect its authentic flavor. There are no love scenes in the play, although a romantic problem is introduced.

Plot

The domineering father of a Mennonite household keeps his religious views and practices mainly because it is economical to refuse to use modern conveniences or to hire farm help. The son and daughter are modern in thought and customs, but are inhibited by their stern parent. Mother, a faithful Mennonite, sympathizes with their ambitions but bows to Papa's authority. Finally, in desperation the son knocks his father unconscious and puts him on a freight train at a siding. The family is glad to believe his story that a train hit the car and Papa was killed. "Papa is all" means he is gone, done for, finished. However, when Papa returns, he tries to shoot the boy friend of his daughter, but hits the wrong man and thus receives a long sentence in jail, leaving his family again free to lead their own lives.

Casting

The role of Papa must be played by a boy who can appear to be heavy and domineering without effort. When we double cast the play, one Papa was a large but mild boy and the other one was tall and thin with a deep voice. Both worked into satisfactory villains using a rolling walk with a limp, since father has a club foot.

Mama has the most exacting part and must be both gentle and firm. She suggests a strong character who has been dominated so long that she has become meek. Her religion also has trained her to be patient and tranquil. One of our Mamas was tall and the other quite short. It is Mama's attitude which carries the plot of the play.

Mrs. Yoder is a broad comedy role

of the nit-wit gossip. She should speak rapidly and have free gestures. Hers is a character part.

Both Emma and Jake are standard juvenile roles with plenty of opportunity for emotional acting on a young level.

The State Trooper is a straight sympathetic role.

Directing

The general mood of the play is smoldering resentment against an imposed regime. The tempo must be slow in keeping with the restraint of the Mennonite parents who dress and live "plain." This sect, like the more familiar Quakers, avoid all modern or slow pace the play does not drag, for the few scenes between Mama and Papa alone are charged with conflict. The policeman, who is investigating, is the one purely modern character who voices the amusement of the audience in these quaint outdated folk. Both children speed the scenes when they voice their resentment of Papa and his unfair regimentation of their lives. The pure comic relief is provided by the gossip, Mrs. Yoder, who speaks in the vernacular but who has adopted modern customs. She also unwittingly gives away the children's clandestine rebellion against Papa which precipitates a climax. Her three scenes are sure fire but in the last one care must be taken not to have amusement at her speeches detract from the exciting denouement. Also watch some of the scenes where Mama steps between the Trooper and Papa when the latter is threatening the policeman with a revolver. This is followed by young Jake's grabbing the gun. Either Mama must leave her position and walk to the other side of Papa while she analyzes her feelings toward him, leaving the spot for Jake, or Jake can come from behind Papa for the revolver.

Rehearsals

We used three rehearsals a week with two

Barbara Wellington

MISS WELLINGTON holds her B.L.I. and M.A. degrees from Emerson College, Boston. She has studied at Harvard, the American Academy of Dramatic Arts, Boston University and Citizen House, Bath, England. Her wide teaching experience includes such schools as St. Margaret's College in Toronto, Canada, and Knox College in Galesburg, Illinois. She also has worked in camps and with Little Theatres. Miss Wellington is president of the New England Council of Drama Festivals for Secondary Schools. She is National Director of The National Thespian Society.

hours for each one:

First Week—

1. Read whole play
2. Action of Act I
3. Action repeated

Second Week—

4. Action of Act II
5. Action repeated
6. Act I reviewed

Third Week—

7. Act II reviewed
8. Act III established
9. Act III repeated

Fourth Week—

10. Act I
11. Act II
12. Act III

Fifth Week—

13. No books used but props provided
14. Act I and Act II
15. Act III

Sixth Week—

16. Separate scenes
17. Act I and Act II
18. Act III

Seventh Week—

19. Run through of whole play in set with all props
20. Dress rehearsal with invited audience
21. Performance

Stage Problems

A single set is called for with a change of decorations for the last act. A box set should be used with a center door and two other ones. The door at stage left is never used but is referred to constantly as the parlor. This door may be merely painted on the set. The stage right is an ordinary bedroom door. The center door may be a Dutch door, with a upper half separated, a wide front door, or merely an opening to the porch or shed where tools and the family wash pump are kept. We used the latter, imagining an outside door beyond at the left off stage. A flight of stairs, or a few steps indication of sleeping quarters above are up right.

There may be a window above these stairs but there should be one in the left of the rear wall above the worktable or sink. Characters seen approaching the front door must time their entrances accordingly.

The walls of the house should be an unobtrusive buff or brown representing a farm house. All furnishings should be early American or very simple. There is a center table at which Jake draws which may be covered with a cloth for a dining table. There is no plumbing, for the Mennonites did not believe in modern "conveniences." A cabinet and work table are needed across the back wall at left. We used a very long and heavy work table, placing a book case on the right end for shelves. A long dishpan was at the left end in lieu of a sink. The stove at left is important since Mama must be seen pouring a batter into it. Also a paper is thrown in and extracted singed. It is simple to substitute a charred paper there but the stove must have a round hole and lid which is removed by a lid lifter. Our actors had to be reminded that the stove was supposed to be hot! We built ours from a packing box, painting it glossy black with silver radiator paint for nickle-plated trimmings. A stove pipe ran into the left wall. The parlor door was below the stove or down stage.

In the last scene, when a transformation has taken place, we placed a lace table cloth on the center table, hung gay cretonne drapes at the window and hooked on to the wall the telephone which is called for. Because it has been impossible to procure a phone since the war, our boys built a box wall phone out of wood and painted it black. We figured that Jake the young inventor, could have made it. The lines say that he installed it. He also can have started constructing the drain pipes for the new sink. There are four straight kitchen chairs and a Windsor chair called for. We used a rocker for Mrs. Yoder to add comedy.

Lighting

Because the play is a comedy, as much light as the local stage equipment permits may be used. This is varied with the time of day and lamps or candles being carried off stage and on. Our stage has two overhead borders of four circuits with 13 bulbs each—52 bulbs of 30 Watts, of amber, red white, and blue.

Footlights are four circuits of 18 bulbs with the same four colors on each circuit. Off stage at rear was a 1000 Watt flood from each side. For daylight we used a yellow fluorescent tube 40 Watts.

Act I, A May Evening. Off stage a pair of floods 1000 Watts, amber gelatin. These should be dimmed toward the end of the act. Papa's line says "lamps you are burning when it's still daylight out." It should be almost dark or moonlight when the daughter slips outdoors.

Off stage right a baby spot represents the bed room candle which Papa blows out before he re-enters. We had Papa carry a lamp up to bed which called for dimming of all stage lights.

Act II, Scene I. Earlier Evening. Off stage amber floods.

Act II, Scene II. Daybreak. Dark off stage. Half light on.

Act III, Bright Afternoon. Fluorescent light off stage. Full stage lights on.

Costumes

I have heard that the Mennonites will not sell their habits to outsiders. We rented from Hooker-Howe, Haverhill, Mass. This firm ships all over the United States. They offered to send a special shoe early so that Papa could practice walking with it.

Mama—Mennonite dress and white cap (Baby Stuart type), long white petticoat or underskirt. Checked apron and white apron and black apron. Bonnet and shawl (black straw poke bonnet).

Papa—High black shoes—one with a lifted sole for a club foot. Black Alpaca Mennonite coat (frock coat type). Black trousers, black wide brimmed felt hat. Work shirt and coat and pants with suspenders.

Emma—A pretty, simple wash dress. A brighter one for her date dress which she finishes on stage.

Jake—Bright red or plaid shirt and dungarees or overalls. Jake and Emma are more "worldly".

Mrs. Yoder—Ridiculous gay dress and hat. May have three changes for effect.

Brindle—State trouper of Pennsylvania, with pistol.

Properties

The most difficult and necessary properties of the listed are: A snake whip or cat-o-nine tails. We used one brought from Japan. A coffee grinder, which is a box or cube about eight inches square with a handle rotating on the top in a horizontal fashion. The business calls for beans to be put in it, but Emma gives it only a few turns before she stops to cry. We found the pieces of broken crock in a dump. They should be heavy enough to seem real. Two revolvers are needed. These are not shot off. The most difficult prop is a quilting frame which is brought on and assembled during the play. It is later used all set up. Our stage is so small that we used an embroidery hoop about eighteen inches in diameter. A stitched but unquilted patchwork quilt is called for as well as some pieces stitched together. Many bright dishes should be used to lighten the plain atmosphere.

Make-up

Since the colors used depend upon the individual face and since we had two complete casts, I shall describe only the general type of make-up for each. Papa wears a Mennonite beard-which extends from one ear around to the other. He wears no mustache. He may have a ruddy skin. Mama is middle aged and care worn. Jake is a healthy farm boy, juvenile. Emma is an attractive ingenue. Mrs. Yoder has high color for comedy and may have exaggerated features. State Troupers Brindle is a straight male role.

Publicity

In place of the usual hand drawn posters, a photograph was taken of three of the principal actors in costume and in character. Mama and Emma were seated with Papa standing behind them with a hand on the shoulder of each. All three were glaring at the public. The glossies of these were pasted on commercial posters and distributed throughout the city. The stores were most cooperative.

Within the high school a new publicity scheme was tried. The director had several complimentary tickets ready and gave one to a secret or key person, a member of the Dramatic Club. Students were urged to ask any member of the club, on a certain day, "Is Papa All?"

When the right person was so challenged, he handed over the ticket and reported to the director who quickly found another "key" person. When any other member was asked, he said, "Sorry, you'll have to try another one" or, "Come Friday and find out."

A thirty minute cutting of the play was given at regular assemblies the week before the production at both junior high

How They Were Staged

Edited by EARL W. BLANK
Berea College

An amazing source of information for directors in schools, colleges and community theatres. Contains a complete discussion of the actual casting, directing, costuming, advertising and staging of forty-two plays chosen for their suitability for amateur theatre groups.

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schools. A five minute scene was also given at the senior high school assembly.

Budget

Royalty	\$ 35.00
Publicity	15.00
Costumes	25.00
Scene paint	4.00
Make-up and props	2.00
Use of hall for rehearsals.....	16.00
Tickets and programs	3.50
	\$100.50

Results

Papa Is All is very valuable as a character study which will broaden the sympathies of a group who work on it seriously. It is not too difficult for young people, is well written, and although it does not pretend to be a classic, it is well worth producing. The audience invariably enjoys this domestic folk comedy.

Next issue: *Blithe Spirit*



Scene from Miss Wellington's production of *Papa Is All* at the B. M. C. Durfee High School, Fall River, Massachusetts (Thespian Troupe 254).

Drama for Children

By LOUISE C. HORTON

Drama Department, The College of St. Catherine, St. Paul, Minn.

This Department has for its purpose the advancement of the Children's Theatre Movement in America. Directors and teachers are urged to report to Miss Horton, for publication in this Department, news of their productions and other significant projects.

Experimental Theatre

IT IS always a pleasure to report at length on the activities of a group which sponsors as its policy a creative dramatics project that shows results.

The Children's Experimental Theatre of Baltimore, under the direction of Isabel B. Burger, has built up a solid reputation for this type of theatre work, and each year brings further reports of decided progress.

This group is housed in the Vagabond Theatre at 3 West Read Street. Last October, on the day following registration, the Green Room of the theatre was the scene of the annual opening tea for parents and friends.

Their fine classes in creative dramatics have a total capacity of 125 members with a long waiting list. During the current season, the Experimental Theatre will present, in the creative manner, four plays (listed in the calendar of events). A double cast is always used, to give opportunity to most children's theatre members to play at least two roles a year.

Mrs. Burger feels that "it is consciousness on the part of the community of the unusual development power in creative drama which is responsible for the growing popularity of the children's work."

The present season sees a new development within this group—the forming of a Student Council, made up entirely of children enrolled in the classes. To read directly from the report sent in by Mrs. Burger: "The idea for such an organization came spontaneously from the older group of players, who feel such a live and deep interest for their theatre project that they wish to share in its work and responsibilities. Efficient committees are now functioning in the fields of stagecraft, publicity, costuming, lighting, literary research and entertainment.

Spokane's Community Children's Theatre

MRS. F. J. HAGENBARTH, the Junior League representative to the A.E.T.A. meeting in Seattle last summer, returned to Spokane enthusiastic about organizing a Children's Theatre. She conferred with Miss Leila Lavin, assistant superintendent of schools. A meeting of representatives of the city schools, Junior League, Public Library, P.T.A. Council, American Association of University Women, Spokane Civic Theatre and Eastern Washington College of Education, was called with Mrs. Hagenbarth acting as chairman.

To try out the idea and to start the ball rolling, Miss Ann Reeby, head of the Speech and Drama Department of the Lewis and Clark High School, offered to use *Snow White and the Seven Dwarfs*, instead of an adult play, for her first semester dramatics class project, and Mrs. Hagenbarth volunteered the services of the Junior League provisional members for publicity and tickets.

The venture received the whole-hearted support of every department in the Lewis and Clark High School. An appeal in the school paper for old evening dresses brought an immediate response of taffeta and satin gowns which were made over for the maids of honor. *Snow White's* lovely sheer white gown was contributed by Mrs. Howard Paulsen of the Junior League. Miss Gracia White's costume class, making and remaking, designed a wardrobe that would do credit to a professional troupe.

Stage settings were built by the manual arts department under Mr. William Dunlop. The

dwarfs' house with its seven small, brightly painted beds, the eerie forest haunt of the witch, an elegant throne room and *Snow White's* crystal coffin all produced startling effects. Posters became a project for the Art classes under the direction of Miss Miriam Morgan; dancing was directed by Miss Coleen Cook of the P. E. department and the singing accompaniment became an important phase of the music department under C. E. Enloe with Douglass Babcock at the organ.

In the meantime, a permanent children's theatre organization was set up with Mrs. F. J. Hagenbarth as president; Miss Leila Lavin, assistant superintendent of schools, vice-president; Mrs. J. O. Griggs, P.T.A. Council, secretary; Mrs. James Leonard, Junior League, treasurer; Mrs. Gladys Puckett, City Librarian, Chairman of the Constitution Committee.

In December, the play was presented three times in Spokane and once at the Eastern

Calendar

Pittsburgh Children's Theatre. Grace Price, director.

Oct. 19—*Little Lee Bo-Bo*
Nov. 23—*Titian, the Boy Painter*
Dec. 14—Children's Concert
Pittsburgh Symphony Orchestra
Jan. 18—*Daniel Boone*
Strawbridge Ballet
Mar. 8—Children's Concert
Apr. 26—*The Pied Piper of Hamelin*

Peter Pan Players, St. Louis, Mo.

Dec. 27—Dec. 30—*Heidi*
Apr. 18-20—*Crazy Cricket Farm*
May 23-25—*Raggedy Ann & Andy*

Children's Theatre of Evanston, Evanston, Ill.
Winifred Ward, director.

Nov. 7-16—*Rumpelstiltskin*
Jan. 23-Feb. 1—*Captain Kidd's Treasure*
Feb. 28-Mar. 8—*Many Moons*
Apr. 25-May 3—*The Secret of Pat.*
Pending

The Junior Theatre, Portland, Ore. Doris Smith, director.

Oct. 19-Nov. 9—*Tom Sawyer*
—*Cinderella*
—*Hans Brinker and the Silver Skates*
—*Jack and the Beanstalk*
—*Snow White*

Children's Theatre of the Vesper Players, Detroit, Mich. David U. Farlow, production director.

Dec. 6—*Cinderella*
(Special benefit performance for the Missionary Fund of the Diocese of Michigan)

Children's Experimental Theatre of Baltimore, Md. Isabel B. Burger, director.

Dec. —*A Christmas Carol*
Feb. —*Curdie to the Rescue*
(Original dramatization based on MacDonald's book for children, *The Princess and Curdie*)
3rd play—An original fantasy for younger children
June —*Marco Polo*

Children's Theatre, Fort Wayne, Ind. Reid B. Erikson, director.

Nov. 22-24—*Pinocchio*
Feb. 14-16—*Tom Sawyer*
Apr. 11-13—*Caddie Woodlawn*

Washington College of Education for the children of Cheney, Washington. In January, four more Saturday morning matinee performances were given for Spokane school children and one evening show given for adults.

In February, the second Children's Theatre production, *Tom Sawyer*, was presented by the Spokane Civic Theatre, with Miss Grace Gorton of North Central High School, directing.

It is the dream of Mr. John Shaw, superintendent of Public Instruction, that the Spokane Children's Theatre will develop a workshop where children will help in building sets and producing plays. Such a workshop has been developed in the Music Department with several directors and over four hundred children working Saturdays and during summer vacations. With such a project in dramatics the work of the two departments can be coordinated and Spokane can have children presenting Christmas, Easter, and summer pageants besides the regular Saturday morning matinees of Children's plays.

Publicity

SARAH E. SHROYER, publicity chairman of the Fort Wayne, Indiana, Children's Theatre, sends in an interesting letter on their present season ticket campaign. The exact figures are not as yet available, but Miss Shroyer expects they will reach 2,700 or better. This is the beginning of their 13th season.

Miss Shroyer's remarks on newspaper publicity will be interesting to many. In referring to one week-end during their campaign, she writes: "This week-end we really rated space in the paper. In our evening News and Sentinel we had an eleven-inch editorial, and twenty-two inches devoted to history of our theatre and children's theatre in general. We also had a full page of fine pictures in the rotogravure section of the paper, plus a 4"x5" paid advertisement.

One or two good ideas are also in this paragraph from her letter: "We started off the campaign with a lovely reception for the teachers who sold the tickets in the schools. We are giving each of the teacher representatives complimentary tickets. For the first time we placed tickets in some of the nearby county schools."

Guest Performance

EVANSTON, ILLINOIS, CHILDREN'S THEATRE, under the direction of Winifred Ward, presented six performances of Charlotte Chorpennings' *Rumpelstiltskin* during November. On November 23 the entire production was moved to Peoria, Illinois, where two showings were given at the invitation of the Junior League. To quote Miss Ward: "We played to as many children (3,600) in those two performances as we crowded into all six of the Evanston performances."

Change of Name

THE Children's Theatre branch of the St. Louis Community Playhouse, a very ambitious and growing group, has changed its name to The Peter Pan Players. An admirable idea for many groups that chafe under the name, "Children's Theatre." That has been an unfortunate name right from the beginning because so many youngsters resent it.

East Bay Children's Theatre

IN Oakland, Calif., there is the East Bay Children's Theatre, which has an ideal setup for our purposes. The group presents four plays a year for the elementary school children of the nearby communities. The plays are produced by the local colleges and high schools. The curriculum is planned at the beginning of the year with this work in mind.

The average attendance each season is ten thousand. The Board of Education of the six surrounding cities aid in distributing tickets through the schools. Receipts from the ticket sales take care of production expenses.

YOU CAN TAKE THEIR WORD FOR IT

• ST. LOUIS, MO.—"We found *Ask for the Moon* very appropriate for high school girls. Audience appreciated it."—SISTER ALPHONSE MARIE, *Principal, St. Anthony's H. S.* . . . ALLENTOWN, PA.—"The steady, human comedy and the humorous suspense of *Ask Me Another* met our student-audience demand for fun and mystery. And in addition, it was presented with a lower budget and with fewer production problems than any play we have so far given."—JOYCE E. BEARY, *H. S.* . . . ARLINGTON, VA.—"We found *Bogeyman* to require a minimum of effort and stage material, and yet produced a maximum in entertainment."—GEORGE S. MACDONALD, *Young People's Service League.*

• YOUNGSTOWN, OHIO—"I recommend *Cash and Carrie*."—E. G. DIEHM, *H. S.* . . . CHICAGO, ILL.—"*Cash and Carrie* was just the play for our group."—MARIE H. KELLY, *Harrison Technical H. S.* . . . MONTROSE, COLO.—"*Cash and Carrie* was considered the highlight of our dramatic program for 1945-1946."—OLIN G. HORN, *H. S.* . . . CINCINNATI, OHIO—"Cross My Heart is the ideal play for senior high school level."—HORACE W. HENDRICKSON, *Mt. Healthy H. S.* . . . LOUISVILLE, MISS.—"For a play that is up to date, very adaptable to the high school age, and one that pleases the audience, *Do Be M* heads the list."—MARY EMMA FANCHER, *H. S.*

• EL CENTRO, CALIF.—"*Double Exposure* was well received by a capacity audience. It was full of wholesome humor and especially liked by the men in our audience."—MRS. LAURA DE CELLES, *Union H. S.* . . . CARLSBAD, N. M.—"Scores of people pronounced *Double Exposure* the best high school production ever given in Carlsbad."—HAZEL MELAAZ, . . . TEXAS CITY, TEX.—"*Double Exposure* held the attention of our audience to the last line. It is a delightful play."—CARRIE A. SHANNON, *H. S.*

• ALBUQUERQUE, N. M.—"We were pleased in every way with *The Eyes of Tlaloc*."—GLEN O. REAM, *Principal, H. S.* . . . PARKERSBURG, W. VA.—"We found *Family Tree* quite ideal for our needs. We were never more complimented for any play we have produced."—SISTER PERONNE MARIE, *Visitation Academy* . . . DENVER, COLO.—"*Foot-Loose* is without a doubt a most successful domestic comedy. I have given it in two different schools. It has been a great success each time."—SISTER MARY IRENE, *Annunciation H. S.* . . . MONTE VISTA, COLO.—"*Foot-Loose* was an overwhelming success."—Wm. J. MAHONEY, *H. S.* . . . REDFIELD, IOWA—"My Juniors gave *Foot-Loose* before a packed auditorium, and everyone acclaimed it a very fine performance."—CLEVE LEEFER.

• DANVILLE, VA.—"*Foot-Loose* is the best play ever produced by any Senior class at George Washington High School."—RICHARD J. PAYNE, *Chairman of Senior Sponsors* . . . ALVA, OKLA.—"*Foot-Loose* was very enthusiastically received."—IVA BECK, *H. S.* . . . JAMESTOWN, N. Y.—"*Ghost Wanted* is really a delightful play for cast and audience alike."—MYRTLE L. PAETZENICK, *H. S.* . . . HELENA, MONT.—"*Ghost Wanted* was a sensational success."—SISTER AGNES CLARE, *Cathedral H. S.* . . . MUSCATINE, IOWA—"Ghost Wanted was a great success. We particularly like a mystery that is clever and intriguing, rather than obvious and gory."—JUNE LINGO, *H. S.* . . . PORT ARTHUR, TEX.—"Everyone agreed that *Going Places* was one of the best that St. Mary's has given."—SISTER M. GERARD, *Principal.*

• KIRKWOOD, MO.—"We found *Good Night, Ladies* a first-rate comedy."—ROBERT A. SMITH, *Sponsor, Little Theater, H. S.* . . . CLYDE, N. Y.—"*Good Night, Ladies* was the most successful play we've staged in recent years."—CLARIS H. FAIRMAN, *Central H. S.* . . . WINFIELD, KAN.—"*The Green Scarab* was very well received. We keep looking to Row, Peterson and Company for the best plays for schools."—W. H. WENTE, *St. John's College* . . . PIQUA, OHIO—"The Green Vine was a decided hit."—ROBERT A. RICHARDSON, *H. S.* . . . ERIE, PA.—"I am happy to express my sincere enthusiasm for *Hasty Pudding* as a play for high schools."—WINIFRED MONG, *Academy H. S.* . . . WEST LAFAYETTE, IND.—"*Headed for Eden* has a pleasing balance of comedy and serious drama."—TOM GILDERLEEVE, *Pres., Speech Arts Club* . . . LIMA, OHIO—"Headed for Eden pleased both the cast and the audience."—MRS. GOLDIE WALTZ, *Shawnee Centralized School.*

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Mention Dramatics Magazine.

MARCH, 1947

Children's Plays

Junior and Senior High School
Productions

North Junior High School, Waco, Texas:
Oct., *Hurricane Island*
Jan., *Penrod*
Mar., *Rip Van Winkle*
May, *Aladdin*

Norton High School, Norton, Virginia:
April, *Peter, Peter, Pumpkin Eater*

Junior High School, Chisholm, Minnesota:
Mar. 15, *Heidi*

Castlemont High School, Oakland, Calif.:
Feb. 15, *Treasure Island*

St. John's High School, Bancroft, Iowa:
Mar. 15, *Aladdin*

Harding High School, Superior, Arizona:
Mar. 15, *Five Little Peppers*

Roosevelt Junior High School, Amsterdam, New York:
Mar. 1, *Treasure Island*

John Deere High School, Moline, Illinois:
Feb. 15, *Seven Little Rebels*

Senior High School, Wilmington, Delaware:
Feb. 1, *The Elves and the Shoemaker*

St. Catherine's High School, Racine, Wisc.:
Dec. 7-14, *The Secret Garden*

Hughes High School, Cincinnati, Ohio:
Jan. 10, *Alice in Wonderland*

College of St. Catherine

THE Drama Department of the College of St. Catherine, St. Paul, Minn., will present a children's theatre production of Charlotte Choppenning's *The Emperor's New Clothes* shortly after Easter. College students will portray the adult roles, and a child chosen from the surrounding grade schools will portray the child. The production will be under the direction of Louise C. Horton.

Dance for Children

INTERESTING things are happening in dance for children. Names to watch, among others, are Steffi Nossen of Westchester, N. Y., who has been called a "pioneer in teaching dance to children," and Pheobe Barr of New Orleans. Both are working in modern dance—and creatively. Interesting material here for those concerned with creative dramatics. Miss Nossen's group presented a ballet on the Four Freedoms.

The Player's Theatre Guild

A CHILDREN'S THEATRE that definitely considers, and pays special attention to the teen-agers is a rarity. Such a one is The Player's Theatre Guild of Ottawa, Ill., under the direction of Greta Drew O'Neill. Aside from their regular children's theatre schedule, they have presented their high school group in such plays as *Growing Pains*, *Seventeen*, *The Thirteenth Chair*, *What a Life*, *Abe Lincoln in Illinois*, *Janie*, and *The Poor Nut*.

Children's Theatre

THE problem of the Lexington, Ky., Children's Theatre is one that might be envied by many other children's theatres. Mrs. Ernst V. Johnson reports that: "The chief problem facing our theatre at present is how to accommodate the growing audiences without burdening our child actors with too many performances. We are wishing, along with most of Lexington, for that municipal auditorium which will give us adequate seating capacity."

In December the Lexington-Children's Theatre produced *The Elves and the Shoemaker*. Two more plays are scheduled for this season: *Aladdin*, and the new play, *Hurricane Island*.

To have such response and such a demand for seats is indeed wonderful, and the problem involved a very real one. It would be interesting to hear from other groups that have had the same problem—and have solved it.

ONE-ACT PLAYS FOR SPRING

NON-ROYALTY

ANDY ANNIHILATES ANNABEL.

Kathryn Wayne. 3m., 4 f. 25 min.
Comedy \$.50

BISHOP AND THE CONVICT.

Pauline Phelps. Founded on an incident in "Les Miserables."
3 m., 2 f. 25 min.50

CENTURY OF LADIES AND NOVELS.

Felton-Mahood. A skit for 2 f. or 8 can be used. 20 min.50

DEALING WITH DAVID.

Kathryn Wayne. 10 f. 25 min.50

DEAR LADY BE BRAVE.

Comedy by Loyd L. Shelton 3m., 3 f. 25 min. One of the most popular plays offered50

EFFICIENCY EXPERT.

Loyd L. Shelton. Comedy. 4 m., 2 f.50

ETIQUETTE IN 1833.

Judith S. Bond. Skit in costume for 2 girls.50

FRIGHT OF THE SHAMROCKS.

Mahood. 1946 Fantasy for St. Patrick's Day. 5 m. or f. 15 min.60

HERBIE MAKES THE TEAM.

1946 teen-age comedy. Others in this popular series—"Herbie and the Mumps," "Herbie the Hero," "Herbie's Christmas Present," "Herbie's First Date." We are sure you are going to like the new one. 3m., 4 f. 25 min.50

THE HYPOCRITE.

Loyd Shelton. A tense powerful drama. 5 m. and 2 extras. 20 min.50

LITTLE OSCAR.

Albert Van Antwerp. Comedy. 2 m., 2 f. and two baby-buggies. 25 min. One of the best non-royalty plays offered.50

LITTLE OSCAR GOES BYE BYE.

6 m., 2 f. 30 min.50

MAN WITHOUT A COUNTRY.

Pauline Phelps' dramatization of E. E. Hales story. 5 m., 2 f. or by easy doubling 3 m., 1 f.50

TELL-TALE HEART.

Pauline Phelps. Tense drama. 4 m. 30 min. A true dramatization of Poe's story.50

TOM SAWYER WINS OUT.

Pauline Phelps. A comedy dramatized from incidents in Mark Twain's story. 4 m., 4 f. 30 min.50

VIOLIN MAKER.

Pauline Phelps' adaptation of the play by Francois Coppee. 3 m., 1 f. 30 min.50

WHY-HUBERT!

Albert Van Antwerp. Comedy. 5 m., 5 f. 25 min.50

WETMORE DECLAMATION BUREAU

SIoux CITY, IOWA

Mention Dramatics Magazine.

ON THE HIGH SCHOOL STAGE

News items published in this department are contributed by schools affiliated with
The National Thespian Society

Fairview, W. Va.

THE Dramatics Club of the Fairview High School (Troupe 34) presented the three-act play, *Ghost Wanted*, to a capacity house on November 22, with Miss Mary Sturm directing. Club meetings this season are given to a study of modern plays, acting, make-up, and stagecraft. A number of the students attended the performance of *Room Service* given at Fairmont State College in the fall. Students also attended a performance of *Is Life Worth Living* presented by the Speech Department of West Virginia University.—Rachel Eddy, Secretary.

Bucksport, Me.

AN outstanding dramatics event of the fall semester at the Walter H. Gardner High School (Thespian Troupe 521), was the presentation, on December 19, of the hilarious three-act comedy, *The Campbells Are Coming*, with Mrs. Cedric Call directing the performance. The play provided an evening of lively humor and gay entertainment for all present. Among those who appeared in the production were Jean Grindle, Pauline Steinerson, Joanne Brown, Robert Joines and Paul Wescott.—Patricia Simmons, Secretary.

Torrington, Conn.

THE Meipothalian Drama Club presented two very popular performances of *Seven*

Sisters on November 20, 21, as the first major production of this season at the Torrington High School (Troupe 611), with Ethel L. Johnson as Thespian sponsor. Club members and Thespians offered three one-act plays, *Jealousy Plays a Part*, *Angel of Mercy*, and *The Still Alarm*, for meetings held during the fall semester. Meetings were also devoted to a study of Broadway revivals such as *Cyrano de Bergerac*, good one-act plays, and operettas. Activities for this spring include participation in March in the State Drama Festival.—Carol Burnell, Secretary.

Nampa, Idaho

THESPIANS of Troupe No. 222 of the Nampa Senior High School presented *Big-Hearted Herbert* on November 22 as their first major play of this season, with Miss Dilla Tucker as director. Thespians also participated in an exchange assembly program with Boise High School on November 26. Members of the N. F. L. Chapter sponsored a series of weekly programs during the fall term.

River Forest, Ill.

THE major play of the fall semester at the Trinity High School (Thespian Troupe 306) was given on November 15, 16, under the sponsorship of the Senior Class, with Miss Grace Ellis Olson directing. Both performances were well received by large audiences. At the time of this writing plans were under consideration for the Thespian performance of the one-act, *A Ghost of a Freshman*, some time after the first of the year. Some consideration was also being given to producing an original one-act play written by a member of Troupe 306. A number of dramatics students attended a showing of the British film, *Henry V.*—Ethel Casey, Secretary.

Salem, Ohio

MRS. BERYL TARR and members of Thespian Troupe 358 of the Salem High School are presenting a number of dramatic productions this season, all of them well attended. On November 21, 22, the Senior Class gave the comedy, *George Washington Slept*

Here, with considerable popular success. On December 20 Thespians offered the one-act, *Just What They Wanted*. For National Drama Week in February Thespians gave the one-act, *No Greater Love*. Dramatics club meetings are being given this season to a study of standards for the evaluation of motion pictures, stage lighting, make-up, and history of the drama.—Jean Headrick, Secretary.

Struthers, Ohio

THESPIANS of Troupe 89 and members of the Dramatics Club of the Struthers High School were joint sponsors for a production of *Where's Laurie*, presented on November 28 under the direction of Elsie Shaw. The Senior choir participated in two performances of a Christmas program given on December 20.—Carol V. Anderson, Secretary.

Amherst, Ohio

A NUMBER of dramatics students of the Amherst High School (Troupe 730) attended a performance of *Hamlet* with Maurice Evans in the title role, given in Cleveland during the fall term. A number of students also attended the performance of *Macbeth*, given by the Kent State University Players at the Clearview High School, Lorain, Ohio. The major play of the fall semester, *Best Foot Forward*, was given by the Speech Department on November 5, 6, with Mrs. Margaret R. Ege-land as director. The Department also presented the one-act play, *The Shepherd's Star*, on December 20, in observance of the Christmas Season.—Robert Mashka, Secretary.

Michigan City, Ind.

FOUR major plays make up this season's playbill at the Isaac C. Elston High School (Thespian Troupe 91), with Miss Mellie Luck as director and troupe sponsor. The first of these plays, *Ever Since Eve*, was given on November 22 with the Junior Class as sponsors. In January the Thespian Alumni offered the three-act play, *Double Door*. On March 7, the Senior Class will offer *January Thaw*. The fourth play, *Star Wagon*, will be given by Thespians some time in April. Types of theatres, past and present, form the subject for discussions at dramatics club meetings being held this year.

Neenah, Wis.

AN extremely popular production of the comedy, *The Doctor Has a Daughter*, was given on November 20 at the Neenah High School (Thespian Troupe 103), with Miss Helen Paulson as director. A number of students and faculty members assisted as members of the production staff.

People Go Mad About "THE MAD HATTERS"

America's Leading Farce
In Three Acts

by

KURTZ GORDON

The Hatters! What a family! Mad as March hares! Crazy as loons! Dizzy as pinwheels! They're all nuts! Mom is nuts about dramatics. Pop is nuts about fishing. Gigi is nuts about athletics. Bunny is nuts about photography and Angelica, their housekeeper, is just plain nuts. Grandma Hatter has been supporting them for years and suddenly decides she has been pampering them and gives them all three months to prove they can be self-supporting. If they fail—no more help from Grandma. They decide to commercialize their hobbies and show Grandma a thing or two. Do they do it? Well, the solution is as mad as themselves; and the madder they get, the more you'll love them.

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BAKER'S PLAYS

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Scene from the production of *Dear Brutus* given by members of Thespian Troupe 190 of the Cour D'Alene, Idaho, High School, with Evelyn Townsend as director.

Joan of Lorraine

Maxwell Anderson's current Broadway success starring Ingrid Bergman.

Maxwell Anderson's latest play, acclaimed by press and public alike, is now playing to capacity in New York, but, since there are no plans at present for taking the play on the road, the author has consented to our releasing, in most territory, the nonprofessional acting rights. These rights, of course, are not effective near New York and there

will be some limitations so far as Summer stock is concerned. However, all groups interested in producing the play are urged to get in touch with us immediately. The Play Service can furnish copies of the original cloth-bound edition of this book at \$2.50 each. Special acting copies bound in paper, at 85c each.

Other Recently Released Plays

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I Remember Mama
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THE ART INSTITUTE OF CHICAGO

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Willoughby, Ohio

MAKE-UP, pantomime, and diction are being studied this season by dramatics students at the Union High School (Troupe 220), with Mrs. Florine Fels Carroll as director. On November 1 Troupe 220 sponsored a performance of *Macbeth*, given by the Kent State University Players. The fall term also included performances of three one-act plays for assembly (*The Count and the Wedding Guest*, *The Last Christmas*, and *Camille*), and two performances of the three-act play, *The Late Christopher Bean*, on January 16 and 17.

Wamego, Kans.

AN impressive installation ceremony in December marked the beginning of Thespian activities at the Wamego Rural High School, with Melba Jo Shoemaker as troupe sponsor and dramatics director. Sixteen students formed the charter roll for Troupe 744. A large audience greeted the performance of *Midnight* on November 22. The fall semester also included the performance of the one-act play, *Strange Road*, for one of the weekly assembly programs. Interest in dramatics is at an all-time high and a number of projects are being planned.—*Frances Ebel, Secretary.*

Howe, Ind.

AN extremely interesting dramatics program is being sponsored this season at the Howe Military School, with Lester M. Tucker as director. The season got underway in October with an impressive installation of Thespian Troupe 740 with Mr. Tucker as sponsor. Twenty-one students formed the charter roll. In November a program of three student-directed one-act plays was presented, with the playbill including *Four on a Heath*, *The Other Side*, and *A Cup of Tea*. The first three-act play of the year, *What a Life*, was given on December 15. The spring program in dramatics will open with a performance of the choric pageant, *If He Could Speak*, on February 22.

East Moline, Ill.

THREE major plays are included in this season's dramatics program at the United Township High School (Thespian Troupe 688), with John W. Stevens as director. The first

major play, *Kiss and Tell*, was given by the Junior Class on November 8. The second production, *Wuthering Heights*, was presented by Thespians on February 6. The third play, *Ten Little Indians*, will be staged on May 2 with the Senior Class as sponsors. The current season will also include performances of the following one-acts: *Why the Chimes Rang*, *Smokescreen*, *High Window*, and *Mind Set*. The Music and Dramatics Departments were joint sponsors for the production of *Come, Let Us Adore Him*, staged on December 15. Plans are now being made for entry in the district festival, scheduled for March 1.—*Charles Rushing, Secretary.*

Mount Vernon, Wash.

TWELVE new members were admitted to membership in Troupe 207 at the Mount Vernon High School at a formal ceremony held on December 12. The troupe now has a membership of twenty. Major dramatic events of this season began with a popular production of *Our Town* given on November 23. The Christmas season was observed with the production of the one-act play, *The Cornhusk Doll*, presented by Thespians for school assembly. Repeat performances of this play were given before three local civic groups. Preparations are now going forward for the production of the comedy, *Tons of Money*, scheduled for February 28. Thespians motored to Seattle on January 29 for the performance of *Hamlet* at the Metropolitan Theater and *Right You Are If You Think So* at the Penthouse Theatre.

Jamestown, Tenn.

"MUCH interest is being shown in our Thespian Troupe 86," writes Mrs. J. P. Sloan, sponsor and dramatics director at the Alvin C. York Agricultural Institute. Thirteen new members were admitted to Thespian membership on November 26. On December 19 dramatics students presented *Choirs of God* in observance of the Christmas Season. Considerable preparations were made for the performance of the comedy, *A Date With Judy*, presented in observance of National Drama Week, February 9 through 15.

Brownsville, Pa.

A NEW high record in dramatic work is being achieved this season by members of Thespian Troupe 187 of the Brownsville Senior High School, under the capable direction of Sponsor Jean E. Donahey. The first full-length play, *The King Rides By*, was given to large audiences on November 14, 15. In February Thespians presented *She Stoops to Conquer*. The second major play, *The Importance of Being Earnest*, was given in January. The fourth major production will be presented in March with the Senior Class as sponsors. The fall term also included the performance of the one-acts, *Made to Order Christmas*, *Miracle of Christmas Eve*, and *Light*.—*Pauline Bailey, Secretary.*



Formal installation of Troupe No. 678 (season of 1945-46) at the Jennings High School, Jennings, La., with Mrs. Lucille Alverson as director.

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For Application Blanks write:

Harold E. Gibson

Director of Summer Session

MacMurray College for Women

Jacksonville, Illinois

Orlando, Fla.

THESPIANS of Troupe 177 of the Orlando High School were the first of the Florida groups to be granted performing rights for *A Date with Judy*, a new three-act comedy, presented with brilliant popular success on November 20, 21. The production was under the direction of Mildred E. Murphy, veteran director of many dramatic productions at this school. Leading roles were played by Nell Troy Kincaid as Judy and Harold Taylor as Oogie Pringle. The second major play of the fall semester, *Pride and Prejudice*, was given to large audiences on December 10, 11.

Bay Village, Ohio

DRAMATICS activities sponsored so far this season at the Parkview High School (Thespian Troupe 494) have included the Junior Class production of *You Can't Take It With You*, November 22, and the performance of the one-act, *Jennie Knows*, given by Thespians for an assembly program on January 11. A number of students attended a performance of *Life with Father* and were permitted to visit backstage. Dramatics activities are under the direction of Molly M. Brush.—Carol Haller, Secretary.

Davenport, Iowa

NEW interest in dramatics has been created this season at the Davenport High School (Thespian Troupe 510) under the leadership of Florence E. Clark, troupe sponsor. The Dramatics Department presented *The Man Who Came to Dinner* on November 8 as the first major play of the year. On December 12 the Department offered a program of four one-act plays: *Sham*, *Andante*, *Nobody Sleeps*, and *The Dust of the Road*. The fall semester also included production of a revue, *Hi-De-Hi-Lites*, and an Iowa Centennial Pageant. Dramatics club meetings are being devoted to a study of

radio broadcasting and acting.—Arlene Ortig, Secretary.

Thomasville, Ga.

NEW interest in dramatics is being established this year at the Thomasville High School (Thespian Troupe 481), under the leadership of Miss Jean Conc. In December dramatics students presented a special program in observance of Christmas. The spring semester will see the production of *Death Takes a Holiday* and the Senior Class play, with the title of the play being announced later. The 1944-45 season included performances of *Why the Chimes Rang*, *Antic Spring*, and *The Gaint's Stair*, the last-mentioned play receiving highest honors in the state play contest. As the result of these activities several members qualified for Thespian membership this season.

Memphis, Tenn.

THREE extremely successful performances of *The Charm School* were given on November 19, 20, 21, at the Messick High School (Thespian Troupe 186), under sponsorship of the Speech Department. The play was directed by Miss Freda Kenner, troupe sponsor. In January, the Speech Department presented a special choral speaking program for school assembly, with the program consisting of *Sermon on the Mount* and *Ballad for Americans*. During the fall term a number of dramatics students attended the performance of *Kiss and Tell* and *Angel Street* at the Memphis Little Theatre. Miss Kenner's leadership this season has aroused considerable interest in dramatics among students.—Gracie Ormond, Secretary.

Ida Grove, Iowa

FOUR major productions are included in the dramatics program sponsored this season at the Ida Grove High School (Thespian Troupe 746), with Lylah M. Simmers in charge. The season opened with a production

of *Almost Eighteen* on October 29, sponsored by the Junior Class. On December 12 Thespians followed with a performance of *Uncertain Wings*. The schedule for this spring calls for a full-length play to be given by the Senior Class on April 11, and a second Thespian play on May 16. Other dramatics projects sponsored so far this season include an evening of one-act plays presented by the Senior Speech Class on January 27, with the playbill consisting of *Just Underneath*, *High School Daze*, *The Ghost Wore White*, and *The Villian Still Pursued Her*, and the operetta, *Pirates of Penzance* presented on November 22 by the Vocal Music Department. The highlight of the fall dramatics program was the formal installation of Thespian Troupe 746, with Mrs. Simmers as Troupe founder and sponsor. The Troupe has a membership of forty-three at present.—Dona Lea Hedricks, Secretary.

Spanish Fork, Utah

CONSIDERABLE progress in dramatics is being achieved this season at the Spanish Fork High School (Troupe 25) under the direction of Sponsor B. Davis Evans. The season got underway with two performances of *You Can't Take It With You* on November 14, 15. On January 10 Thespians offered an evening of one-act plays consisting of *Elmer and the Love Bug*, *Afraid of the Dark*, and *The Great Bottle Neck Diamond Mystery*. Monthly club meetings are devoted to the reading of a three-act play with discussions afterwards. A total of twenty-seven students have been admitted to Thespian membership so far this season.—Barbara Harmer, Secretary.

Matewan, W. Va.

THREE one-act plays, *For the Love of Allah*, *The Lost Kiss*, and *Guess Again Ghost*, were presented as an evening's program by the Speech Class of the Magnolia High School. The plays were directed by Sponsor Kathryn M. Talbert.

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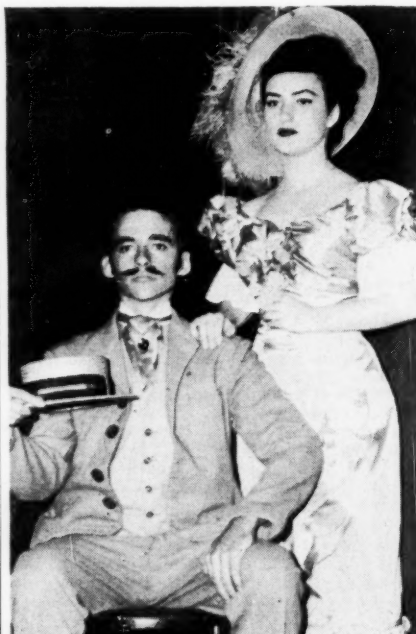
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Carlsbad, Calif.

THIS year's dramatics schedule at the Army and Navy Academy (Thespian Troupe 130) opened in January with an extremely successful production of *The Scarecrow Creeps*, the first melodrama given at this school during the past two years. In February, the Masque and Wig Players presented their second full-length play, *Tom Sawyer*. The schedule for March calls for an evening of one-act plays. In April the Academy will present a musical show. Dramatic activities at the Academy are under the lively direction of Mrs. Wm. Currier Atkinson.

Caldwell, Idaho

A SUPER production, with a cast that was excellent in their enactment of the characters, was the verdict rendered by the capacity audience which saw the performance of *M'Liss* at the Caldwell High School (Thespian Troupe 407) on December 6. The local press commented on the performance as follows: "The whole cast was outstanding with each actor and actress putting his whole heart into his role." Directorial honors for the successful performance go to Miss Elizabeth Blake, dramatics director and troupe sponsor at this school.

Madison, Wis.

HIGHEST honors in the finals of the State Dramatic Contest held on December 12 at the University of Wisconsin under sponsorship of the Wisconsin High School Forensic Association were captured by Wauwatosa, Riverside (Milwaukee), and Shawano High Schools with their performances, respectively, of *Spreading the News*, *The Romancers*, and *Still Stands the House*. Other high schools participating in the finals were Deerfield (*Mooncalf Muford*), Acquinas of LaCrosse (*The Bishop's Candlesticks*), Stevens Point (*The Pot Boiler*), Mondovi (*Mr. F.*), and Black River Falls (*Which Is the Way to Boston*). The plays were judged by Professor Robert E. Gard, director of the "Wisconsin Idea" Theatre. Fifty-six high schools participated in this year's drama contest, according to Leslie E. Brown, secretary for the Forensic Association.

Thief River Falls, Minn.

VARIOUS phases of radio speech are being studied this season by dramatics students at the Lincoln High School (Troupe 508), under the direction of Miss Helen Movius. The first play of the season, *And Came the Spring*, was presented by the Junior Class on November 22. Thespians presented the one-act *Not Quite Such a Goose*, as part of their initiation ceremony held early in December. Thespians are making plans at present for the production of four one-act plays some time in late February.

Minneapolis, Minn.

A GROUP of dramatic sketches and a performance of the one-act play, *When the Whirl Blows*, served as the climax to the formal initiation, held by Thespian Troupe 568 at the Academy of the Holy Angels on the night of November 17. Seventeen candidates received membership. An impressive production of *Bethlehem*, the story of Christ's birth written in two scenes by Lawrence Houseman, was given by senior students on December 15, with the Junior Verse Choir giving the choral passages. The Senior and Junior Verse Choirs offered a beautiful rendition of *The Hound of Heaven* at the Speech and Drama Clinic, held at the College of St. Catherine in November. Activities for the second semester include a revival by the Junior Class, of *Shubert Alley*, and the production of *Mansions* by the Sophomores. These plays were staged during National Drama Week, February 9-15. *Rations*, a one-act play dealing with racial tolerance; *More Perfect Union*, a stroke at social snobbery; *Gray Bread*, and *A Maid Goes Forth to War*, are planned for early spring productions. The Lenten play, a tradition in the school, had not been chosen at the time of this writing.—Peggy Farr, Reporter.

Say you saw it in *Dramatics Magazine*.

DRAMATICS MAGAZINE



"Here we have an ordinary egg—and a nice Stetson hat."

STORY When Bob tried the "sawing a woman in half" magic trick on the high school principal's daughter, *it didn't work!* He didn't really hurt her, but at rise of curtain, Bob's already in plenty of trouble. He tries to pretend that he's too sick to go to school—"until things blow over." He phones the school principal and talks like his Dad: "Bob can't come to school today." Then he's forced to go on and imitate the family doctor—"The boy's got bronchial complications." Unseen by Bob, his parents are overhearing all this. Bob is forced to explain to his anxious mother, but he's so upset that he's almost glad to tell her—"There comes a time when a fellow needs a man to man talk with his mother." It seems that his beautiful girl (the principal's daughter) is falling for a "college man," and Bob, in a great effort to prove how polished and suave he can be, has taken up magic. But then his big trick went wrong, and he's practically suspected of attempted homicide. Meanwhile, the kid brother, while demonstrating his "dynamic muscle building lessons, has torn the formal coat Bob borrowed from his girl to wear during his magic show (and of course she got it from her father, the principal!) Joan comes by, still mad, to demand the coat back. To hide the damage, Bob thrusts it into the laundry bag. He doesn't know that the bag is full of curtains to be dyed bright yellow. There's a roar of laughter from the knowing audience as the maid totes off the bag, while the unaware Bob explains the delay by telling Joan how he's having the coat beautifully cleaned (*he* thinks). By the time Bob finds the real fate of that laundry bag, it's too late, and the outraged principal has discovered everything!—"The dye is cast!" By now, Bob's family is beginning to get seriously worried. Mother decides to entertain the PTA ladies in hope that they may intercede for her son. Bob is all set to prove how misunderstood he is, and that he's really a model boy, but

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his plan is shattered. Expecting someone else entirely, Bob's innocent-looking kid brother has set up a whole series of home-made booby traps (contrived out of such reliable items as hot pads, red pepper, and electric fans). The PTA ladies, in a side-splitting scene, walk right into them, and they KNOW it's all Bob's fault. Frantically angry, they want to denounce him to the authorities, but that isn't necessary. The authorities, through a misunderstanding, are already out after Bob. "I must be living under a curse!" cries Bob, but he's wrong. Events take a sudden delightful turn, and Bob is on the top of the world—forgiven by the principal, safe from his college rival, and all set with his girl. It's a joyous and zestful comedy of youth that sends your audience out of the theatre in a happy, delighted mood.

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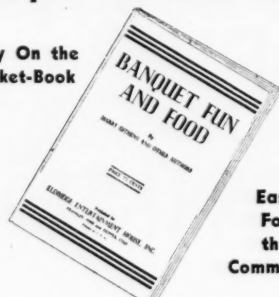


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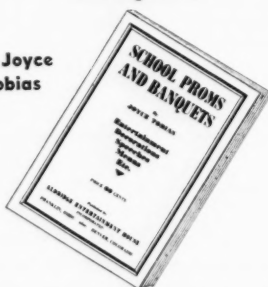


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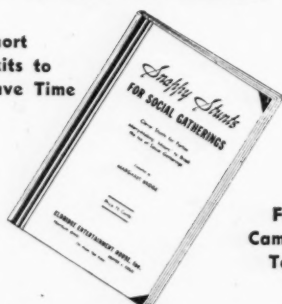
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Members of the 1945-46 Thespian Troupe No. 335 at the Senior High School, Amarillo, Texas, under the direction of Mrs. N. N. Whitworth.

Drew, Miss.

DRAMATICS students of the Drew High School (Troupe 355) presented a tournament of four student-directed one-act plays on December 13, with the program consisting of *The Finger of God*, *The Devil and Daniel Webster*, *A Wedding*, and *The Wonder Hat*. Student directors were Hortense Floyd, Mary Ann Sistrunk, Helen Shurder, and Gloria Stilions. The performances were well received by the school and community. National Drama Week in February was celebrated with appropriate activities. Miss Marion Hodges, troupe sponsor reports, "I expect much from our club this year. Our members have made a good start and are extremely active."—Robert Eiland, Secretary.

Palisade, Colo.

EVERYBODY'S CRAZY, a three-act play, was given by the Junior Class on November 22 as the first of two major plays included in this year's drama program at the Palisade High School (Thespian Troupe 719). The second play, *Nine Girls*, will be presented on April 11 with the Senior Class sponsoring the show. For their first major effort, members of the newly formed Thespian Troupe 719 presented an evening of three one-act plays on February 11. The playbill consisted of *The Steadfast Hills*, *Eternal Life*, and *Down in the Heart of Texas*. The fall semester also included the presentation of a Christmas pageant on December 18. The annual one-act play festival for Western Slope Colorado was held at Palisade High School on February 22. The dramatics program is under the direction of Mrs. Paul G. Phillips.—Sharon Keeney, Secretary.

Norwich, Conn.

THE spring term dramatics program at the Norwich High School (Troupe 676) will offer two major plays. *Seven Keys to Baldpate* will be given by the Dramatics Department on March 27, with Isabelle Ramel directing. On April 15 Thespians will present *Hansel and Gretel* for the benefit of the grade schools. Dramatics club meetings are given to the study of play production this season.—Eleanor Mae Laury, Secretary.

Watertown, S. Dak.

THIS season's dramatics program at the Watertown High School (Troupe 330) got underway with two extremely popular performances of *A Date with Judy* presented on November 14, 15, under the direction of Florence M. Bruhn. Thespians and Masque members combined their talents for a performance of Dickens' *Christmas Carol* offered to the study body on December 20. The latest dramatic event, a revue entitled *Ki Ti Kabers*, was presented on January 21, 22, with Thespian and Masque members as sponsors.—Dorothy Slitze, Secretary.

Creston, Iowa

THE fundamentals of acting, play production, and history of the theatre are among the subjects which are receiving attention at various meetings being held this season by dramatics students of the Creston High School. Major dramatic productions presented so far this season include *H. M. S. Pinafore*, November 22, and the comedy, *A Date with Judy*, given on February 13 under sponsorship of the Junior Class. The spring term program calls for the production of four one-act plays, *Quiet Please*, *Antic Spring*, *Mrs. Harper's Bazaar*, and *His First Dress Suit*. Miss Ruth Linn has charge of the dramatics program.—Dreda Higginbotham, Secretary.

Moravia, Iowa

THESPIANS of Troupe 395 shared honors with the Sophomore and Junior classes in the production of three major plays given so far this season at the Moravia High School. The first production, *The Closed Door*, was given by Thespians on October 10. The next play, *Out of this World*, was presented by the Junior Class on November 21. The latest show, *One Wild Night*, was staged by the Sophomore Class on January 21. Dramatics activities are under the direction of Miss Hazel Burge. Club meetings are being devoted to a study of lighting and stage business.

Newport News, Va.

MEMBERS of Troupe 122 of the Newport News High School are busy this season sponsoring a number of dramatic activities, according to word received from their able sponsor, Dorothy M. Crane. Students of the Drama III class presented the one-act, *The First Party Dress*, for Patrons League night. This same class wrote the script for a senior assembly program presented in January. For Senior Class Night this group presented *Married at Sunrise* and *Smell of Powder*. Dramatics students also provided tableaux for the cantata, *Courtship of Miles Standish*, given by the Music Department in January. In November officers for the Troupe were elected. The honor of "Best Thespians" for the fall term was conferred upon Charles Lawson and Dorothy Beadles. Chosen as "Best Thespians" for their entire high school career in dramatics were Henry Stern and Jay Sawyer, the latter a member of Actor's Equity.

Bellevue, Ohio

A CAPACITY audience witnessed the performance of *Grandad Steps Out*, a three-act comedy presented on October 11 by the Junior Class of York High School (Thespian Troupe 18), with Dorothy Cook as director. Six students became eligible for Thespian membership as the result of their participation in this play.

What's New Among Books and Plays

Review Staff:

Mary Ella Bovee, Blandford Jennings, Marion Stuart, Marion V. Brown, Elmer S. Crowley, Robert Ensley, Helen Movius, Roberta D. Sheets.

Reviews appearing in this department aim to help our readers keep up with recent books and plays. Opinions expressed are those of the reviewer only. Mention of a book or play in this department does not constitute an endorsement by Dramatics Magazine.

Educators Progress Service, Randolph, Wis.

Educators Guide to Free Films, Sixth Annual Edition, August, 1946. For all schools, no matter how ambitious their film program, this is an indispensable aid. Even for those familiar with the Guide there is cause enough to get the sixth edition, for there are over 1350 new titles, as well as many new reclassifications of titles and films. The Guide lists silent and sound films as well as slidefilms. All titles are indexed by title, subject, and availability. The agency, handling the film, type of film, length of film are annotated. Highly recommended.—*Robert W. Ensley.*

The Heuer Publishing Company, Cedar Rapids, Iowa

There'll Come a Day, a comedy in three acts, by Ruth and Nathan Hale, 9 m., 8 w. Royalty \$10. Here is a domestic comedy that abounds in action and unexpected events. The plot is simple and direct. The Kelton family have come to California hoping to crash the motion pictures. There is never a dull moment as this somewhat stage-struck family keep everything and everybody in constant turmoil while they rush madly about getting ready for one interview after another, only to be assigned to a mob scene or a walk-on part with never more than two lines to speak, if any. Difficulties of modern apartment house living are woven into the plot as neighbors rush in and out. A large cast, easy to stage.—*Helen Movius.*

So Help Me! A three-act comedy, by Albert Johnson. 7m., 7w. Royalty \$10. Harry Hart is an enterprising young junior in high school who plays football and enjoys social life with his classmates, but he specializes in chemistry. To earn money for the rent in order that his mother may keep the house in which they live, Harry cooks up a formula for killing bugs. He seems to have developed a profitable business when suddenly he experiences one set back after another. Like many managers of new enterprises, he is trapped in the wheel of industry. However, he has the inspiration to use this wheel to retrieve his fallen fortunes. This is a play that is easy to stage, casts readily and provides lovely entertainment.—*Helen Movius.*

Rinehart & Company, Inc., New York City

Radio Drama Production, a handbook by Walter and Rome C. Krulvitch. 1946, pp. 330. \$2.75. This handbook is a compilation of the authors' most successful exercises, scenes, and scripts employed by them as instructors in radio at the University of Wisconsin. Part I is devoted to directing the radio production with consideration given to the director, his studio, his assistants, analyzing, and casting the script, sound, music, rehearsals, and broadcasts. Production exercises in Part II include audition material, acting, sound effects, and music. Part III, given to advance direction, contains exercises in mood and pacing. Part IV consists of four radio plays. The appendix contains suggestions for holding auditions, studio sign language, script editing, list of sound effects and sources, recorded music suggestions, and bibliography. The authors succeed well in their efforts to offer a body of material adapted for classroom use at the college level. This handbook is equally helpful to those in the high schools interested in learning the basic principles of radio production. Highly recommended.—*Ernest Bavely.*

Walter H. Baker Co., 178 Tremont Street, Boston 11, Mass.

Date Bait, a comedy in three acts, by Betty Knapp. 8 m., 5w. Royalty \$10. Ever since the three daughters of the Walker family became "date bait" the once peaceful household has been revolving like a Pennsylvania Station turnstile. By far the busiest member of the trio is fifteen year old Emily. Busy, that is, trying with glasses as thick as "coke" bottles and braces-on-teeth to become date bait. And with a flattering word Emily bests both of her sisters by announcing after her first date that she is engaged. This feature proves a problem, for presently she has an offer to attend her first dance at a real hotel. Coupled with this problem is a far more distressing one which this has occasioned. It seems that the escort is the son of the political enemy of Emily's father, with an important clean-up election just around the corner. All ends most happily and satisfactorily. Easy, several attractive juvenile characters, good for high schools with limited talent.—*Robert W. Ensley.*

Happy Holiday, a comedy in three acts, by Mark Wright. 7 m., 4 w. Royalty, \$2.50. This story is concerned with the Kendall family's line-up against the Mitchell's. The opposing stars are Blythe Kendall and Penny Mitchell, with the "ball" one Bill Evans. Blythe doesn't want Bill but her father does, for Bill has a synthetic patent with a promising future. Penny wants Bill so she can inherit a million upon presentation of a marriage certificate. Bill wants Blythe but has to play up to Penny, hoping for the usual rebound. After a great deal of fumbling on both sides Bill finally wins his game.—*Robert W. Ensley.*

Banner Play Bureau, Inc., San Francisco 2, Calif.

The Show Is Tonight, a farce in one act, by Marshall Stedman. 1 m., 5 w. Free of royalty provided six copies are purchased. 35c. A play designed for laughter. Although the distracted director keeps reminding the cast that "the show is tonight," the players prefer to harass her rather than get down to the serious business of rehearsing. Easy to stage. Recommended for assembly.

Mother's Day, a comedy in one act, by Mark McMillin. 2 m., 3 w. Royalty free provided five copies are purchased. Tom, Mary and Rose Wadson have gathered to settle the problem of what to do with mother who, since the death of their father, has had no real place to call her own home. The children are unable to reach a conclusion as to whom should take mother in. However, Mrs. Wadson solves their problem by announcing that she has married and is no longer dependent upon them for a home. There is much in this play that will appeal to amateur drama groups. Easy to stage.—*Elmer Strong.*

Samuel French, New York, N. Y.

Ask For Me Tomorrow, by Joseph Hayes, 7 f., one interior. Royalty, \$25. A quiet, thoughtful play affording opportunities for strong characterization and subtle interpretation in its seven "straight" parts. In a pleasant, nostalgic way is depicted the struggle of youthful ideals for survival in their first contact with a hard, materialistic world. There is eager, ambitious Geraldine (Mac) MacMillan and her pleasantly domineering mother; her friends, idealistic Ellen and sincere Kay. The three college chums accept the responsibilities of adult life

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Living-room Interior

Royalty, \$10.00. Books, 60 Cents

How would you like to have in your possession Aladdin's Magic Lamp and know that your slightest wish would be fulfilled? That's the position in which Al Haddon found himself on his twenty-first birthday. Twenty-one years before our play opens James Haddon, an eccentric old recluse, died and left everything he possessed to his nephew Al Haddon, a boy he had never seen, but the will instructed that he could not take over his inheritance until his twenty-first birthday. The day finally arrived and Al went to the little village of Farmdale to take over. He found an old tumbled down house with a lot of ground around it and—a mysterious box. On opening the box Al found a number of valuable old books, among them a first edition of Shelley, but the most important thing in the box was Aladdin's magic lamp, which James Haddon had found in the Orient years before and which he was always afraid to use. He was afraid of the Spirit of the Lamp. Al read his uncle's letter of instructions as to the use of the lamp and put it all down to a very nice fairy story—until he rubbed the lamp! He then had to change his mind as the Slave of the Lamp appeared and not only offered to but DID grant him his every wish. A new schoolhouse for the village appeared in a split second, new furniture for the old house and riches beyond Al's wildest dreams. In fact, all Al had to do to get anything was to ask for it. But the granting of these wishes was always accompanied by the roar of a violent wind and the crash of thunder and such things happening on a clear sunny day was just a bit too much for the simple villagers who lived in Farmdale. The whole place was in a turmoil and at last their suspicions centered on Al, the only new comer in the place, as the cause of all this uproar. How he extricated himself from his troubles, acquired the one and only girl, and still kept the good wishes and friendship of the village people, makes for two hours of good, fast fun. The final climax is a howl of laughter.

BAKER'S PLAYS

178 Tremont Street, Boston 11, Mass.
448 So. Hill Street
Los Angeles 13, California

Say you saw it in *Dramatics Magazine*.

as the plot unfolds. This play should especially appeal to college groups and student audiences. The dialogue is excellent; the theme worthwhile and intelligent. Appropriate for class night performances.—*Sister Carita*.

By *Any Other Name*, a comedy in three acts, by George S. Elias and Jay F. Looney. 3 m., 5 w. Royalty, \$10. The Moore household is periodically thrown into confusion by the young stage-stuck Parrie, a high school senior. Parrie is rehearsing Lady Macbeth and has high hopes, for a Broadway agent is to attend the performance of the play. Natalie, her older sister, returns from New York with her fiancé, Sgt. Trent. The soldier intrigues Parrie, since he too is interested in dramatics, but her boy friend, Lonnie, becomes very jealous. Mrs. Patrick also becomes jealous—but of Parrie's dramatic chances. She uses her influence as president of the P. T. A. to get her own daughter cast in the role Parrie has worked on so hard. Parrie is broken-hearted but Lonnie comes to the rescue and gives her the chance to star. The characters are mere figures, but the plot is fresh and the play better than the average at that royalty.—*Roberta D. Sheets*.

Ivan Bloom Hardin Company,
Des Moines, Iowa.

Many Moons, by James Thurber. This dramatic selection tells the delightful little story of the princess Lenore who fell sick and asked for the moon as a gift to make her well. The king ordered his wisest counselors to obtain the gift but all their magic was useless for no moon came down and the princess remained ill. But the court jester with his understanding heart obtained the moon for the princess and this charming, whimsical little tale came to a happy ending.

Fever Flower, by Josephine Johnson, adapted by Byron B. Boyd. A child, too ill to make known her needs to those about her, dies in a hospital. There is an elusive, mystical quality about this story that will hold the attention of listeners.

For Always, by Valeria Winkler Giffeth. A couple adopt a baby boy but his plain little sister who has cared for him must seek a home grudgingly offered by a maiden aunt. This is a tender, touching little story which carries the audience along in sympathy.

Henry and the Unicorn, by Walter Weir, adapted for a humorous reading by Byron B. Boyd. Henry, the young inventor of a unique flying machine for one man, is seeking financial backing from the father of his sweetheart. He puts on a spectacular demonstration at the time that a publicity man arrives and aids him in securing several offers of unlimited funds.—*Helen Movius*.

Dramatic Publishing Company, 1706 South
Prairie Avenue, Chicago 16, Ill.

The Innocent Voyage, a play in three acts, by Paul Osborne. 10m., 1 w., 5 children. Royalty quoted on application. The Thorntons decide to send their five children from Jamaica to England. Soon after the ship sets sail it is captured by pirates. Children do not fit in with pirateering so the captain debates throwing them overboard. The mate intervenes but the children irritate the captain as the slow journey continues. Suddenly another ship is sighted on the horizon. The pirates decide to use the children to help capture the ship. A patrol boat fortunately comes to the rescue, takes the pirates to await trial and the children to await relatives. The play is interesting reading. The contrast in characters, the suspense, the fast action are well blended. In spite of suggestions, most secondary schools would experience difficulties in staging decks of three vessels. The play would be excellent for a community theatre.—*Roberta D. Sheets*.

The Wrong Professor, a comedy in three acts, by Katharine Kavanaugh. 6 m., 6w. Royalty \$10 to \$25, depending upon door receipts. Here is a play with tense situations which deal with two spoiled darlings versus a would-be professor who uses some old-fashioned discipline in handling them. Edith and Pat's aunt hire a pro-

fessor to take charge of them while she takes their father to the mountains for a rest. Trent, a writer, is mistaken for the professor, while Dinty, a man Trent had befriended, is being chased by the cops. Naturally, when the real professor arrives he is disposed of and Edith and Pat decide to run away with a couple of fortune-hunters. They learn that the would-be professor is not as soft as they thought in a whirlwind of situations which brings the truth to light and results in a pair of repentant young people. The play will appeal to youth, affords opportunity for some character work, and is wholesome in its appeal.—*Lillie Mae Bauer*.

Longmans, Green and Co., 55 Fifth Avenue,
New York, N. Y.

She Forgot to Remember, a farce in three acts, by Charles George. 9 w., 5 m. Royalty quoted upon application. This play will appeal strongly to amateur drama groups seeking a fast-moving farce. The entire action takes place in a lounge of the Blue Ridge Hotel. Two young men, Taylor and Marvin, have come to the hotel with the hope of marrying the two girls, Elaine and Gwendolyn, to whom they are engaged. As the result of a train wreck which occurs near the hotel, Elaine loses her memory and for the greater part of three acts claims she is Gwendolyn, the actress. While Elaine is in this frame of mind, Gwendolyn manages to take Taylor away from her. However, when Elaine's memory is restored she loses no time in capturing Marvin, Gwen's erstwhile boy friend, so all ends well. High school students with limited acting experience will find much in this play to challenge their abilities. The play will furnish an evening of entertainment.—*Ernest Bavely*.

Eldridge Entertainment House, Inc., Franklin,
Ohio, and Denver 2, Colo.

Juke Box, a comedy in three acts, by Kathleen Murphy Kotz. 6 m., 8 w. First two performances royalty-free with purchase of 14 copies of playbook.

"Ma" runs the Juke Box—a hamburger-malt stand popular with teen-agers, but she is about to lose the place because she has extended too much credit to the high school crowd and is unable to pay her bills. The teen-agers rise to the occasion, however, by holding their Prom in Ma's establishment and turning the proceeds over to her. Frankie Sway, bobby-sox idol, and his sister, Jeanie, are only two of the fourteen characters that make this play good clean fun for high school students. The setting is simple and the characterizations are not difficult.—*Elmer S. Crowley*.

Row, Peterson & Co., Evanston, Ill.

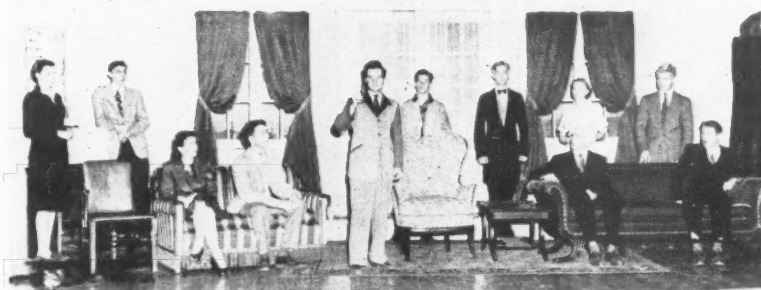
High Window, a drama in one act, by Verne Powers. 2 m., 3 w. Royalty quoted upon application. Although this fast-moving play is listed as a drama by the publisher, it has every characteristic of the melodrama. The plot concerns the efforts of Emily Winthrop, a shrewd and scheming woman of fifty, to place the blame for her husband's death upon Walter, her near-sighted nephew. The action moves rapidly to a dramatic climax with the revelation that it was Emily who caused Winthrop's death. This play will appeal strongly to those looking for material for drama festivals and contests.—*Ernest Bavely*.

Mind-Set, a fantasy in one act, by Merle Bouton Young. 2 w., 2 m., a voice and a narrator. Royalty quoted upon application. The synopsis tells us that the action of this play takes place in the mind of Augusta Cunningham. The suggested setting for this action will have distinct appeal for the designer interested in creating mood and impression at the expense of realism. The same opportunities, more or less, are provided for the director and cast, for the plot dramatizes Augusta's conflicting emotions and thoughts in choosing between a man of the common variety as represented by the young reporter, Joe McCarthy, and the aristocrat and tradition-bound Prentiss J. Prescott III.—*Ernest Bavely*.

Creepy, Pulse-quickenning and Frightening
TEN LITTLE INDIANS

By AGATHA CHRISTIE

8 MALES
 3 FEMALES
 INTERIOR



MODERN
 COSTUMES
 BOOKS
 85 CENTS

Photo by Zeiler

As produced by the Ridgewood, N. J., High School

TEN LITTLE INDIANS, a superlative type of mystery comedy, was first produced at the Broadhurst Theatre in New York. It was destined to be a hit because it is that kind of a play—top-notch, fantastic, enjoyable nonsense. When the play opens, eight assorted guests are arriving for a week-end at an isolated country place. On the mantelpiece of this weird house is a cluster of statuettes—the TEN LITTLE INDIANS; embossed above them is the nursery rhyme telling how each little Indian met his death, until there were none. The guests have never met one another before, nor have they met their host. While they are assembled for cocktails, a mysterious voice comes out of the air accusing everyone present, including the two house servants, of murder. Not the sort of murder on which a conviction can be got in the courts, but a murder just the same. One of the ten little Indian

statuettes topples off the mantelpiece and breaks. Immediately thereafter one of the guests chokes to death of poison. One down and nine to go. Or are there? Since you must know what happened to the little Indians and the guests, well only two of each survive the carnage which follows. The excitement never lets up until the final curtain. TEN LITTLE INDIANS is a very fine specimen of the art of writing really good mystery plays. Schools, colleges, and little theatres could not possibly make a better selection. (Royalty, \$50.00.)

"The play lends itself admirably as an amateur production. It held the attention of the audience to the end."

—WALTER KIRBY, Ridgewood, N. J., High School

COME OVER TO OUR HOUSE

By MARRIJANE and JOSEPH HAYES

8 Males, 10 Females. Interior. Modern Costumes.

A new play compounded of a mixture of comedy lines, fast and farcical situations, and a worthwhile theme. The story revolves around the Eldridge household. It also revolves, most importantly, around son Jay—a serious lad with a great talent for classical music who learns that he also has a flair for boogie-woogie and musical patter. This lands him in the school vaudeville—and a carload of trouble. As the play dances a merry leap-frog of exuberant, youthful fun, it involves his grandmother, his widowed mother's two (no, three) romances, a Hollywood scout and the Russian conductor of the symphony orchestra. The conductor offers a scholarship and the scout offers a Hollywood audition. Dilemma. Of course everyone offers a way out. But Jay, with the help of a stageful of comic absurdities, reaches his own conclusions. The three Eldridge kids, all bent on running their poor mother's life, learn the childishness of their selfishness. A clever, swift and funny show. Ideal for high schools.

IMPORTANT NOTE: The boy who plays the part of Jay does not have to be a musician as the piano is not played.

"Fine for high school production—very natural—lots of humor—good character roles."

—MRS. W. M. H. WILLIAMS, Bloomfield, N. J. High School

Books, 85 Cents. Royalty \$25.00.

THE FIGHTING LITTLES

Adapted by CAROLINE FRANCKE

5 Males, 10 Females. Interior. Modern Costumes.

Booth Tarkington's latest hit, THE FIGHTING LITTLES, tied for top honors as the play most often produced by High Schools affiliated with the National Thespian Society during the 1945-46 season.

Mr. Little is the head of the delightful Little household, and he rules it vociferously if not with any great strength. He makes two very definite mistakes: he assumes that son Filmer is a model child and he supports Norman Peel for the hand of pretty daughter Goody. A sprightly and self-sufficient girl, Goody prefers casual, amiable Ham Ellers. Mrs. Little does her best to keep things peaceful but humorously fails. Business-like Norman Peel, when he learns that Mr. Little likes him, begins to make assumptions and even goes so far as to suggest not only that Mr. Little doesn't run his business properly but that he, Norman, could improve it considerably. When he tries to buy his way into the business through his snobbish and unpleasant aunt, it is too much for Mr. Little, who is forced to admit he was wrong. Ham Ellers, on the other hand, turns out to be a thoroughly likeable fellow. As to son Filmer—well, he finds himself in love. The young romances offer amusement and a touch of sentiment.

"I heartily recommend it."

—A. B. EMERY, Director, DeVilbess High School,
 Toledo, Ohio

Books, 85 Cents. Royalty \$25.00.

SAMUEL FRENCH

THE HOUSE OF PLAYS

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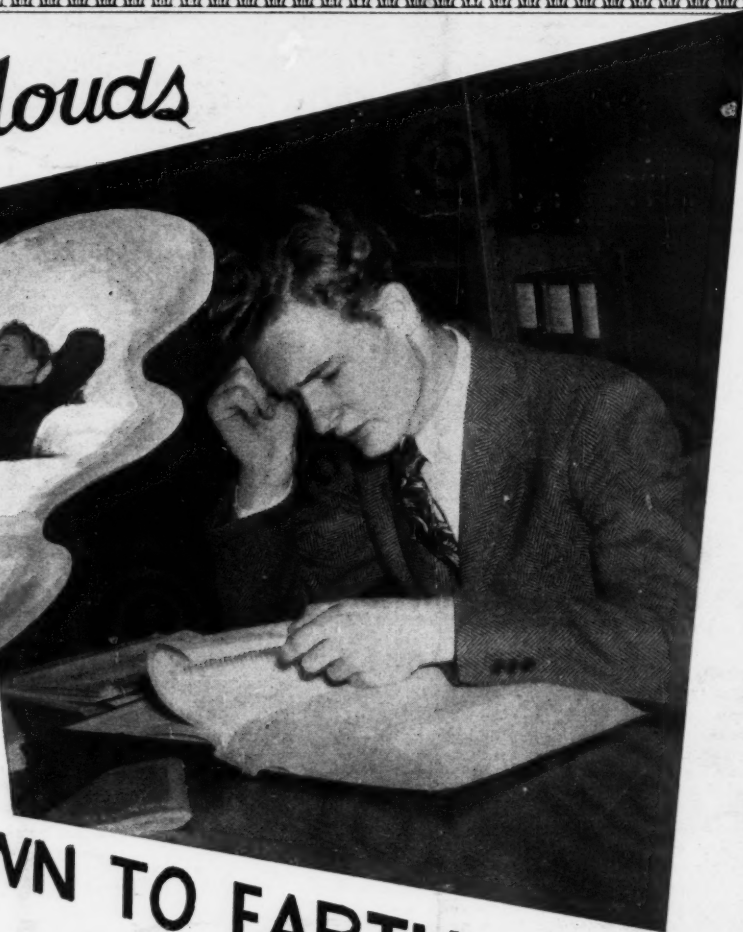
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